

MUSICAL COURIER

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DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NEW YORK, WEDNESDAY, AUGUST 5, 1891.

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During more than eleven years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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LAST Sunday's "Recorder" thinks that Mr. A. Victor Benham, the improvised pianist, has a great future back of him. The "Recorder" has certainly made a (Irish?) bull's eye this time.

THE same journal has the following to say about the Bayreuth festival this season:

The Bayreuth Festival is again a huge success artistically and financially. Alvary's success is very gratifying to the New York constituency of his friends, who are, nevertheless, puzzling themselves to solve the problem of the tremendous stride he must necessarily have taken in his art to sing such an exacting rôle as "Tristan." To speak of Alvary's splendid voice and physique is arrant nonsense, for nature has given him neither. He has a slender, well knit and graceful figure, and his poses are always plastic and picturesque, but the histrionic abilities of a Niemann are not present in Alvary's work. His voice is agreeable and comparatively flexible, but a great voice—never. The truth of the matter is that Alvary acts well, is an interesting personality and sings better than the average German tenor, so Bayreuth audiences are pleased with him.

Besides, it is all gush and gabble to say that the Bayreuth performances are the best in the world. The "Tannhäuser" performance last week was notably below the level of the New York representations of that opera. Many worn out singers are employed in Bayreuth because of their long identification with the Wagnerian cause. Theodore Reichmann, for example, simply sang abominably last season in the opera here, and yet we find him bracketed in the cablegrams with that decidedly great artist Scheideimantel, Reichmann's superior at every point.

There seems to be a general impression that Cosima Wagner in the rôle of "Pooch Bah" of Bayreuth has experimented not wisely but too well. We await with interest the letter from the seat of war from Mr. Floersheim, knowing full well that of all critics his judgment is the most to be relied upon.

BY some strange fatality the Bank of Amsterdam is now situated in the Metropolitan Opera House building. An omen indeed, for with the gallant Colonel Mapleson as his adviser Henry E. Abbey will need a bank to keep his show on its legs.

After all, Abbey doesn't seriously care, for he is, like all gamblers, a fatalist, and his projected Italian opera season is nothing to him but a huge poker game with a jackpot of enormous proportions.

If he loses—and he may not—he still has Sarah Bernhardt, the divine, the diabolical Sarah, whose voice is music—music almost as costly to listen to as that other kind of music that flutters from the ruby orifice of Adelina Patti.

At all events, Abbey has the Bank of Amsterdam in his vicinage.

THERE seems to be considerable talk in the newspapers lately about music being a curative agent whose properties have not as yet been rightfully employed.

What agitates us at present is the discovery of a cure for music—we mean bad music.

The gentleman by the name of Parsley who proposes to sue the Washington Street Methodist Church of Brooklyn for purifying it—spiritually—should next devote his attention to the musical atmosphere, which is in sad need of a musical germicide. Any method, however strenuous or stringent in its application, will be respectfully listened to, if it only crushes out forever those unmusical microbes, "Margaret Murfi's Abode," "Jean et Marie," "They are Pursuing Me" and "Cumrads, Rumrads, Cumrads," which infest the community even as boils did Job of yore.

THE mystery hanging about the forthcoming Vienna exhibition of music and drama (not the New York "Music and Drama," which makes a little exhibition of itself weekly for those who run and read—it wouldn't be a bad sheet for pedestrians), has been dispelled by the New York "Herald," which contained the following last week:

WASHINGTON, D. C., July 27, 1891.—The following dispatch from the United States consul general at Vienna gives the details of the exhibition which it is proposed to hold at Vienna next year, under the patronage of the Archduke Charles Louis, for the purpose of illustrating as completely as possible the history and progress of music and the drama:

"A very interesting exhibition is proposed to be held in this city next year under the patronage of Archduke Charles Louis. The exhibition is zealously promoted by the genial Princess Metternich, who appeals to all lovers of music and the drama to aid and assist the committee of management in making the undertaking a great success.

"The objects which are aimed at are to provide an exhibition illustrating as completely as possible the history and progress of music and the drama. The exhibits are to consist of portraits of eminent composers, playwrights, actors and actresses; paintings and engravings representing interesting episodes in theatrical annals or in the lives of musical and dramatic celebrities; manuscripts, musical scores and autograph letters; curiosities, such as costumes, stage properties, remarkable playbills, plans and pictures of theatres, ancient and modern; testimonials presented to dramatic and musical celebrities; books on music and the drama, and musical instruments of all ages.

"The exhibition is to be held in the grounds of the rotunda and in the rotunda proper in the Prater. Several rooms will be fitted up to repre-

sent the mise en scène of theatres in this and former centuries, beginning with the performance of comedies by Aristophanes and tragedies by Euripides at Athens, passing on to the mystery plays of the Middle Ages, thence to the performance of the Théâtre Français in Louis XIV.'s reign, when Corneille's "Cinna" and "Augustus" appeared in the perukes and dress of the seventeenth century, and coming finally to a Shakespearian play as seen in our days, with all its correctness of detail, at the Burg Theatre, of Vienna, or at the Lyceum in London.

"Moreover, it is proposed to hold some concerts and to organize some theatrical performances in connection with the exhibition. These would comprise works written or composed for the occasion and old works, either unperformed or but little known to the public. The exhibition is to be industrial as well as artistic. It is expected that the people of the United States of America will participate in this very interesting and unique exhibition; hence I think it opportune to call the attention of our artists and art lovers and promoters to this subject by your department."

It seems to be a big scheme thus far.

UNDER the softly soothing title of "Tapering Fingers that Bring Sweet Melodies" the "Herald" last Sunday contains a very readable account of pianists of the feminine sex who daintily tickle the keyboard. The "Herald's" young man, having heard that New York had no really talented amateurs, set forth on a tour of investigation, and he soon found plenty of material. His list includes the names of Mrs. Frederick Sharon, daughter-in-law of the bonanza millionaire; Miss Helen Fahnestock, Mrs. Henry Jarrin, the Misses O'Leary, Miss Clara Wardwell, the Misses Welling, Miss Harriet Seckendorf, Mrs. Lillienthal, who was a Miss Seligman; Mrs. C. F. Chickering, who was one of the best amateur pianists in this city some years ago; Miss Clara Gildemeester, daughter of P. J. Gildemeester, formerly connected with the house of Chickering & Sons; Miss Alice Vanderbilt Sheppard, Miss Mabel Gerry, Mrs. Berthelot, Mrs. Winslow, Miss Gallup, Mrs. Hurry, the Misses Hewitt, daughters of the ex-mayor, and a host of others too numerous to mention.

In piano playing it is certainly a case of *place aux dames*.

THE Boston "Herald" has recently been agitating the question of permanent opera in the city of Howells and Beans and many prominent people have been interviewed. We print Mr. Alexander Steinert's views on the subject:

In the first place we must take into consideration the fact that no opera, whether in Europe or America, can be successful unless subsidized, and that, in order to give a performance that people will go to, we have to have what is called the star system—that is, artists of reputation. As these high priced artists, some of whom have been sung out years ago, receive such exorbitant salaries, it is impossible to give a performance of grand opera in a thoroughly artistic manner with the return that would be adequately met at the box office.

In Europe these defects are met by the Government. The only way that we can ever think of getting opera in Boston, and have a good ensemble and first-class soloists, with a competent orchestra, will be by some public spirited man's coming forth, as Mr. Higginson did when our Symphony Orchestra was started, or by fifteen or twenty persons getting together and making good any deficiency; or, in other words, giving the opera support.

If Boston wishes to maintain its reputation as being the musical centre of the United States it will eventually have to have a permanent opera. The performances, I have no doubt, would be amply patronized, not alone by the musical people of the city and the public that goes for amusement merely, but people from all parts of the country would come to Boston, and, in many cases, make Boston a winter home, so as to hear the different performances of opera that would be given during the season and to attend the Symphony concerts.

The expense of giving grand opera could be greatly reduced from what the Metropolitan people have been paying in New York, and Boston men, in arranging for performances, should bear in mind that instead of having an orchestra of seventy or eighty men, like the Metropolitan orchestras, they could do with a small orchestra of from thirty-five to forty musicians. This item alone would be a big saving and would not lessen the artistic effects. Then, those high priced star artists, so called, should be done away with, and in their places young singers with fresh voices engaged.

We have among us a musical gentleman who is eminently competent to conduct grand opera, and to do it in a thoroughly satisfactory manner, and that man is Prof. John K. Paine, of Harvard. He is not only a competent conductor, but a good composer as well, and he has been kept in the background long enough.

Boston can never lay claim to being more musical than the metropolis until it has a permanent opera.

When it has we will consider at length its pretensions.

Put this in your pipe, "Traveller" Mr. Wilson, and take three long puffs ere replying.

THE man who wrote the following criticism of Coney Island pianists in last Sunday's "World" deserves to be a music critic on any daily in the city, not to speak of being able to successfully fill the chair of the funny editor. The sketch is vigorously humorous:

Coney Island pianists are maesters, artists. The nonchalant manner in which they handle the ivories would break the heart of the average martinet piano instructor. They look around at the audience just to show that they "don't have to look at de keys, see?"

One has reached such a high state of perfection that he can play an accompaniment to "Com-rides, Com-rides" with one hand and drink a

glass of beer from the other. Of course the hours of practice are not to be taken into consideration, the ultimate artistic finish alone is for your delectation.

In some of the concert halls music is occasionally placed on the rack for a "bluff." An artist never really needs notes. As one of the most efficient of the galaxy remarked: "I don't need de notes, see? I just plays de chimes out o' my head."

The principal personality, however, is exhibited in the hands. One or two of the maestros have a missing joint or two or a missing finger, but this does not interfere with the daily output. On warm days coats and vests are discarded and no encumbrances are allowed to cast a pall over the technic of the performance, but the hands, the hands do the business.

At the northern end of the chain of concert halls there is one which possesses a gem at the piano. He sits on the centre of his spine, hangs his hands on the keys as if they were cotton hooks and hauls the music downward. Whenever he changes a key he tips his hat a half inch further down on his nose, the back of his head being the starting point. The next emporium of beer, music and soiled girls possesses a muscular disciple, who pounces on the keys as an eagle swoops down on a hare; he has flattened the ends of his fingers by this exercise. Another establishment boasts of a "professor" who never moves his arms, but just wiggles his fingers. In the other halls of song the various exponents claw at the keys as if they were to be torn up by the roots. They literally grab handfuls of melody and toss it lavishly about them. But when the girls are looking, especially if they are fair specimens of femininity, then they, as the local patois has it, "trow on de lugs." One hand bounces off the keys only to come down again as the other goes up. Their bodies sway rhythmically and their eyes gaze boldly, aye heroically, at the spectators. However, it is when the stage business requires a little "sneak music," or tremulous, quavering tunes that their light shines at its brightest; there is a confused mass quivering above the keys. The hands are not to be seen. They are moving with alarming rapidity. Perspiration breaks out on the forehead; it is tossed aside; damp locks struggle downward in the eyes, they are shaken back and the hands resemble a brace of northern lights in an orgie. When finished, however, he owns the place; common people are gazed upon from the lofty heights of genius and are, technically speaking, "not in it," and the mass of humanity is invited to forsake Wagner and such other eminent worthies and cling to the soft strains of "Maggie Murphy's Home" as they soar upward and sink into the ears of the elephant.

We recommend the perusal of the above to Messrs. Joseffy, Pachmann, Rummel, Aus der Ohe and Henrietta Markstein, the spinal pianist. Oh, yes, and Frank Gilder, who is an adept pianist at "sneak music."

ODOR SYMPHONIES.

THE "Evening Sun" last Saturday contained a readable article about the use of perfumes. It gives a chromatic table of perfumes compiled by a famous experimenter named Piesse, which we reproduce, for, while color and tone have been compared, the senses of smell and hearing seem to be further removed than any of the other senses. Here is the table:

TREBLE CLEF.		
F—Civet.	D—Bergamot.	B—Southernwood.
E—Verbena.	C—Jasmine.	A—Vernal grass (new hay).
D—Citronella.	B—Mint.	G—Orange flower.
C—Pineapple.	A—Tonquin bean.	F—Tuberose.
B—Peppermint.	G—Syringa.	E—Acacia.
A—Lavender.	F—Jonquille.	D—Violet.
G—Magnolia.	E—Portugal.	
F—Ambergris.	D—Almond.	
E—Cedrat.	C—Camphor.	
BASS CLEF.		
C—Rose.	B—Stocks and pinks.	A—Storax.
B—Cinnamon.	A—Balsam of Peru.	G—Plumeria alba (Frangipanni plant).
A—Tolu.	G—Pergalaria.	F—Benzoin.
G—Sweet pea.	F—Castor.	E—Wallflower.
F—Musk.	E—Calamus.	D—Vanilla.
E—Orris.	D—Clematis.	C—Patchouly.
D—Heliotrope.	C—Santal.	
C—Geranium.	B—Clove.	

Piesse holds that there is a scale in odors as in music, and his statement is very plausible. He holds the chords give the sweet perfumes.

He would make a chord this way:

Camphor, C.
Orange flower, G.
Acacia, E.
Geranium, C.
Santal, C.

and would call camphor treble and santal bass.

Here is a pretty and fanciful field of speculation open to those whose minds grasp the subtle interfusion of the senses, and to those strange, even abnormal, intellects who see symphonies, hear pictures, inhale poems and taste culinary sculpture. Piesse's investigations, however, on the relations of tone and odor are conducted on a strictly scientific basis, though he seems to reach many arbitrary conclusions.

Suppose he translated into terms of odor the music of the Chopin E minor concerto! What a wealth of perfume it contains!

The subject is both a fruitful—we mean a floral—and a poetic one.

A RECEPTION TO THOMAS.—The members of the Liederkranz Society have decided to tender to Mr. Theodore Thomas a reception at their club house on Tuesday, August 11. A supper will be served after the reception, which will begin at 11:30 o'clock. Mr. William Steinway has charge of the arrangements. Mr. Thomas leaves for Chicago on August 17, and the reception has been arranged so that the members of the society can say au revoir and wish him luck in the Windy City.

PERSONALS.

XAVER SCHARWENKA.—Xaver Scharwenka once wrote of himself as follows: "I have never been an alderman, nor held a position under the Government. I have never aspired to the position of general superintendent of any public art institute, nor have I ever desired to become superintendent of the police force. I have always paid my taxes promptly (when able), been vaccinated according to regulations, served in the army from 1873 to 1874 in compliance with the law, held some positions of municipal trust, and got married in 1877."

To this he could have truthfully added, "but I play the piano and compose music as do few alive," but then everybody knows that the genial pianist-composer is far too modest to say anything of the sort. He does not have to, for the world says it for him.

Xaver Scharwenka is three years younger than his brother Philip. He was born in January, 1850, at Samter, in the Prussian province of Posen. In 1857, when his family removed to the capital of Posen, Xaver attended the Gymnasium, and, showing a love for music at that early date, took piano lessons from the cantor of one of the churches. In 1865, when the Scharwenkas moved to Berlin, Xaver entered Kullak's famous Neue Akademie der Tonkunst, studying piano under the elder Kullak, and composition under Richard Wuerst, having as companions and fellow students Moritz Moszkowski and Nicodé.

After completing his studies Xaver Scharwenka was appointed one of the professors at Kullak's, and after four years of hard work and earnest study he gave his first concert at the famous Sing Akademie, of Berlin, when his talent and ability received immediate recognition. Since then he has made no less than 187 public appearances in Berlin and frequent concert tours in Germany, Russia, Austria, Hungary, Sweden, Norway, Belgium and England.

The list of Xaver Scharwenka's works embraces sixty-two numbers. Among them are a symphony (op. 60, in C minor), which was given under Mr. Thomas by the New York Philharmonic Society in the season of 1885; a piano quartet, two trios, two piano concertos, a violin sonata, a cello sonata and a grand opera, "Mataswintha," portions of which will be heard on the present American tour. Of his Polish dances it is said that no less than a million and a half copies have been sold on this side of the Atlantic.

Xaver Scharwenka holds the appointment of Court Pianist to the Emperor of Austria and the title Royal Prussian Professor. He is one of the most thoroughly representative men of the modern school of German musicians, to which belongs his brother Philip, Moritz Moszkowski and Jean Louis Nicodé. Mr. Scharwenka is the director of the conservatory of music which bears his name, and which will be located at 81 Fifth avenue. That well-known musician and admirable business man Emil Gramm will be the manager.

A SINGER'S STORY.—London, July 31.—Miss Emma Eames, the operatic artist, was married to-day at the Registrar's office to the son of W. W. Story, the well-known sculptor.

Mr. Julian Story, the second son of William W. Story, the sculptor and poet, was educated at Eton and Oxford, and has devoted himself to painting as a profession, residing in Paris at No. 7 Place des États Unis. In 1882 he exhibited at the Grosvenor Gallery, in London, his "Entombment of Christ," which was purchased by Mr. Robert Garrett. His "Massacre de Septembre, 1792," exhibited in the Paris Salon in 1887 attracted warm praise. Last year his Salon picture was "Charlotte Corday," which greatly enhanced his reputation. His portraits have also been generally admired.

Miss Emma Eames, who is a native of Boston, on her début in 1889 made the musical sensation of the year in Paris. She is a pupil of Mrs. Marchesi, and it was her mother, who is an amateur singer, who first discovered her daughter's talents. It was her desire to make her first appearance at the Théâtre de la Monnaie in Brussels. She might have appeared several times as an understudy, but Mr. Gevaert persuaded her not to do so, saying that she should make her début as a prima donna. Not long after she was engaged at 500 frs. a month at the Opéra Comique in Paris and studied many rôles without having a chance to appear. Receiving an offer from the Grand Opéra in Paris she managed to arrange the canceling of her engagement at the Opéra Comique and appeared with triumphal success as "Juliette" in Gounod's opera of "Romeo et Juliette." Miss Eames is a handsome girl, and during her engagement at the Grand Opéra lived with her mother in an apartment on the Boissière. She has also sung "Marguerite" in "Faust."

A LIFE DUET.—The "Vermont Phoenix," of Brattleboro, dated July 24, announces the engagement of Miss Mary Howe, the soprano with the "Eiffel Tower" voice, to W. J. Lavin, the well-known tenor of Detroit.

A FRENCH SAPHIR.—"Sapeck," the prince of Parisian wags, who died recently, once, with two friends, entered a young ladies' school at Montrouge, France, and, declaring themselves to be Government inspectors, they

ordered the principal to organize an examination in singing. The head mistress objected on the ground that the Government had sent inspectors around only the week before. "They were only examiners in technical instruction, madam," said "Sapeck"; "we represent art!" For four hours the pupils had to go through their vocal exercises, the principal herself being also compelled to perform.

JESSE FOTHERGILL.—A cable dispatch from London announces the death of Jesse Fothergill, the well-known authoress, who wrote "The First Violin," "Kith and Kin" and a number of other works of fiction which have gained well merited popularity. Mrs. Fothergill was not yet middle aged. She resided in Manchester, England, and in 1884 visited this country, and was for a time entertained at the residence of her aunt, Miss E. Fothergill, in this city. Excepting, perhaps, "Charles Auchester," there has been no musical novel which has attracted the attention that has persistently followed the publication of "The First Violin," a work of unusual ability and interest.

GOING TO EUROPE.—Dr. E. S. Kimball, of Baltimore, one of the best known vocal instructors in that section of the country, leaves for Europe to-day on the Friesland with his daughter, the latter to remain in Germany to pursue her piano studies. The party will of course take in Bayreuth. Dr. Kimball expects to return about the middle of September.

MRS. BOND-YOUNG.—Ida Bond Young, the soprano, is in the Adirondacks, and will visit Toledo, her home, before returning for the fall season.

Latest Cable Clippings.

LONDON, August 1, 1891.

THE Goodwood races and Ministerial banquet have sounded the death knell of the London season and next week the holiday exodus will be in full swing. The failure to produce De Lara's "Light of Asia" at the Royal Italian Opera (Covent Garden), in spite of the preparations which were made for it, has led to a pretty newspaper quarrel between Maurel, the tenor, who was to have sung the leading part, and De Lara, the composer of the music of this new opera. De Lara claims that the postponement was due to the fact that Maurel did not know his part. Maurel, on the other hand, denies this, and explains that he advised the postponement of the opera until next season, because the *tout ensemble* of the opera was imperfect. De Lara followed up Maurel's reply by repeating his argument that the postponement was due to the fact that Maurel did not know his part, and adding that he regretted that he was compelled to quarrel with his former friend, who, he says, first proposed the performance of the work, from whom he, De Lara, in former years, took singing lessons, and for whom he had the highest regard.

Augustus Harris, the thoroughly well-known manager of the Royal Italian Opera and of Drury Lane Theatre, who recently so successfully provided a gala entertainment at Covent Garden, was knighted yesterday by Queen Victoria, at Windsor Castle. Henceforth Sir Augustus Harris will be the style under which the popular amusement caterer will entertain the public.

Everybody has been congratulating "Gus" Harris upon his promotion ever since it was announced—about a week ago—that the honor of knighthood was to be conferred upon him. It is probable that "Gus" Harris was the most popular "theatrical man" in London. It remains to be seen whether Sir Augustus Harris will retain the good opinions he earned before he attained the "object of his life." Some people recall the fact that knighthood has caused many a hat to grow, apparently, very much too tight for the comfort or popularity of its owner. Time will show.

In any case, Sir Augustus Harris has made a good start while blushing under the influence of the emotions caused by his step upward in the social scale. Sir Augustus has re-engaged for next season most of the artists who made such a splendid showing at the Royal Italian Opera during the past season. The re-engaged artists include Miss Emma Eames (or, rather, Mrs. Story), who won further laurels by superseding Albani as "Desdemona" in "Otello."

There was, in spite of all said and done, a remarkable feature in the opera season which has just passed into history. It was the disappearance—not much regretted—of the star prima donna, of one queenly lady before whose caprices all bowed and trembled. The star prima donna, to use a slangy phrase, "took a back seat" this season, and she is likely to remain there until the frowns of a cold and heartless manager have convinced her that the days of prima donnas' fretfulness, during which she dictated her own terms, have gone by. On the other hand, perhaps an evil as great as the star prima donna has grown up in her place, for all attention—too flattering attention, some people say—is now bestowed upon the tenors, who, according to De Lara at least, threaten to become as dictatorial as the deposed prima donna stars. Here again time alone

will show which is the lesser evil—the star prima donna or the star tenor.

Rudolph Aronson sailed to-day on La Touraine, to be present at the rehearsals of "Indigo," which will be produced at the Casino on August 17. Aronson has had an offer of the direction of the season of thirty concerts and operatic performances of Jules Massenet's works, under that composer's conductorship, during exposition year in the United States.

Boston Symphony Dates.

THE dates of the public rehearsals and concerts of the Boston Symphony Orchestra at Music Hall, Boston, for the coming season are as follows:

October.....	9-10; 16-17; 23-24; 30-31
November.....	13-14; 20-21; 27-28
December.....	4-5; 18-19; 24-25
January.....	1-2; 8-9; 22-23; 29-30
February.....	5-6; 19-20; 26-27
March.....	4-5; 11-12; 25-26
April.....	1-2; 8-9; 15-16; 22-23

In addition to the Nikisch concerts here, in Brooklyn, Philadelphia, Baltimore and Washington, the orchestra will also play in the West, including two concerts in Chicago.

Word from Cappiani.

CAPPIANI COTTAGE,
FERRY BEACH, Me., July 25, 1891.

Editors Musical Courier:

WILL you please rectify the false report of Mr. Riesberg concerning the meeting of the New York State M. T. Association in Utica? I had no essay whatever, and notwithstanding the demands of many of the audience for me to speak, owing to the length of the essays of others there remained no time for discussion, as the recital announced on the program had to begin. Consequently your reporter's account of my monopolizing the floor is untrue, as I had not the floor at all.

In the business meetings for improving the constitution and by-laws, I, in my capacity of vice-president for the county of New York, expressed my opinions, and to those business meetings I limited my remarks.

He might have heard of an article in one of Utica's daily papers which I felt called upon to publish (even though I did not read it), to direct the attention of instructors and vocal pupils to the great necessity of sufficient and restful sleep, as this gives the essential freshness and strength for the next day's work.

The continual lack of sleep as well as over exertion in going to all concerts, theatres and amusements may be named as some of the principle causes of failure of so many who study abroad. I also gave in my above mentioned article the advice, gained by personal experience, how to procure in the quickest way this needed repose. It is by putting the head pillow well under the neck, so that all the muscles of the throat can relax, in this way giving the vocal apparatus sustaining power. I also wrote that it would be well for relaxation of the nerves to have a small pillow (horse hair being preferable, as less heating) at the curvature of the back for the spine to rest upon, which is in direct connection with the cerebellum. Too much importance cannot be laid upon the strength of the nerves, especially the pneumo-gastric nerve, without which we cannot sing. This is the purport of the article which your "able" reporter tried to ridicule. It must be remembered that any remark or essay can be made ridiculous by only taking parts of them and giving to them misinterpretation. For this reason I ask the favor to publish this explanation in the next number of your valuable paper, THE MUSICAL COURIER. Yours, most obliged,

LUISA CAPPIANI.

Another Letter to Conductor Cappa.

NEW YORK, July 30, 1891.

Mr. C. A. Cappa:

DEAR SIR—All who read Mr. Heyman's letter will certainly agree with what that gentleman says as published in THE MUSICAL COURIER. As I am a musician myself, you can think I take the greatest interest in all musical matters. I am at present staying in New York for a few weeks and I have a request to ask of you, and that is I should like to hear you play the "Tannhäuser" overture in one of your Sunday concerts in the Central Park.

Certainly your reading of the overture to the "Summer Night's Dream" last Sunday, as well as the finale from Verdi and the "Parsifal" prelude, were masterly. I also heard your second Liszt rhapsody the week before, and I tell you I was surprised, and can only repeat Mr. Heyman's words as regards this reading. As a public musical educator in New York I think you stand foremost. This I think is especially due to your classical programs. Another thing I would like to hear you give—the allegretto from the seventh symphony of Beethoven.

With greatest respect I remain yours sincerely,

CARL LANGR,
Director of Choral Union, Philadelphia, Pa.

ANOTHER.—A new opera company has been formed in this city, which it is hoped by its managers will take the place in the country of Miss Emma Abbott's Opera Company. The name of the new company is the Annandale & Hamilton English Opera Company. It will begin the season on August 10 in Richmond, Va. Miss Annandale, who will be the prima donna, was with Miss Abbott for several seasons.

Bayreuth Letter.

I.

"PARSIFAL."

BAYREUTH, July 21, 1891.

TO-DAY is "Intermission Tuesday," as that day is known in the parlance of Bayreuth habitués. There is no performance. People are trying "to come to themselves again," as an expressive German saying has it, that is, they are endeavoring to regain their accustomed frame of mind after two days of artistic excitement such as cannot be imagined by those who have not had the great good fortune of attending the Bayreuth Festival plays. The day is given over partially to the annual meeting of the United Wagner Society, many, if not most, of those present here being members of that body. Others make good use of it in calls on their friends and acquaintances, visits to the graves of Wagner, Liszt and Jean Paul, who lie buried here, and the greater portion amuse themselves with little excursions into the exquisitely beautiful environments of Bayreuth. For the newspaper man, however, there is no day of rest and I am sure that my friends Henry T. Finck, of the "Evening Post," who is here with his pretty young wife, as well as Martin Krause, of the Leipsic "Tageblatt," Otto Lessmann, of the "Allgem. Musikzeitung," and Georg Davidsohn, of the Berlin "Boersen Courier," are just as busy writing to-day to their respective papers as is your humble servant.

As I have thus begun mentioning friends who are here I might just as well continue enumerating a few others, acquaintances and persons of interest to the readers of THE MUSICAL COURIER, the town being full of them. In fact the influx of strangers, and especially of Americans, has never been greater than this year. At Dresden I chanced to meet Conrad Ansoerge, with his charming bride of a few days; John Carver Alden, the Boston pianist, teacher and composer, and Julius Klausner, the Milwaukee musician of "Septonate" fame, all of whom were wending their way to the Mecca of modern music more slowly than myself, as they had not been able to procure seats for the first week's performance. I had been more careful than they and had ordered a goodly number of seats to be reserved for me as early as April last. If I had been willing to indulge in the ticket speculating business, my foresight certainly would have proved highly remunerative, as I was offered in Dresden no less than an advance of 60 marks on the original cost price of 20 marks for each ticket. I have not the instincts of old Joe Sigrist, but was instead enabled to be of service to Arthur Nikisch, our great Bostonian, who is here with his father, a venerable and most amiable man of seventy summers, who carries himself and his dense crop of perfectly white hair with a youthfulness of action and appearance for which many a younger man might envy him. Besides these two my surplus tickets were of use to some American ladies, so that altogether I was constantly surrounded by a most congenial and charming coterie, which certainly greatly enhanced the pleasure derived from the performances.

From Nikisch to Gericke is naturally but one step, and the many friends and admirers the latter made during the years of his activity at the Hub will be glad to learn that he looks in the very bloom and pink of health. He does, however, not care to return to the United States and avers that he is more happy and contented at Vienna.

I mention names now just as they come to me and with no reference to order, merit or alphabet. One of the first ones to greet me here was Walter Damrosch, with whom I had a very pleasant chat. His brother Frank is likewise here, but I have not yet met him. Mr. Damrosch rejoices very much over the fact of his having been able to secure the services, as concertmaster for his newly organized orchestra, of so eminent a musician and violinist as Brodsky, of Leipsic. He and Hekking will form the end men of a string quartet such as New York has not yet heard. Boston, however, will not suffer for the loss of Hekking, as Mr. Nikisch has engaged in his place Alwin Schröder, of Leipsic, who certainly has very few equals. I heard Schröder in Wiesbaden two years ago at the meeting of the Allgemeiner Deutscher Musikverein, when he played with superb tone, finish and, of course, technic that difficult 'cello concerto by Lalo. Besides with Schröder Mr. Nikisch has signed a contract with a sixteen year old trombone player, a pupil of the Vienna Conservatory, who is said to be a wonder of skill and resonance on his sliding instrument.

To continue with the conductors I now come to genial Rudolf Aronson, who was likewise at the first "Parsifal" performance, but who could not stay over yesterday to enjoy "Tristan and Isolde." The boss of the Casino looked as handsome as ever and vouchsafed the information that he had secured a new tenor in the person of Richi Ling, of London, and a favorite pupil of Edward Lloyd. Of novelties for the Casino to be produced in the near future Mr. Aronson mentioned Carl Zeller's latest and successful operetta "Der Vogelhändler" (The Bird Fancier) and Strauss' now finished "Ritter Pazmann." Mr. Aronson met the waltz king at Franzensbad and the composer

played the score over for him on the piano while his wife read the libretto by Doczi, and Mr. Aronson found music and words equally charming.

Mr. Fritz Fincke, the veteran conductor of the Baltimore Oratorio Society, seemingly enjoyed the performance most heartily, and being once arrived in the Monumental City, I may just as well mention now that Mr. Otto Sutro, wife and two daughters, the latter piano pupils of Professor Barth, of Berlin, Mr. Keidel, wife and daughter, and Prof. Richard Burmeister and Mrs. Dory Burmeister-Petersen, all of Baltimore, are among the Bayreuth worshippers this week. The Burmeister household contains furthermore three American pupils and five German pianos. With due deference to the character of the place they have taken quarters outside of the town at the Eremitage, a charmingly situated country place about three-quarters of an hour distance from Bayreuth, where they propose staying all summer and keeping all five pianos going at the same time.

The New York contingent contains the names of Mrs. Louise Steinway and daughter, Mrs. Worishoffer, the daughter of Oswald Ottendorfer, of the "Staats Zeitung," Mrs. G. Schirmer and her daughter, together with their inseparable bodyguard, Mr. Willy von Sachs; Mr. H. E. Krehbiel, of the "Tribune;" Richard Arnold and wife, Mr. and Mrs. Poggenburg, Mr. and Mrs. Max Jaegerhuber and Carl Wolfsohn, of Chicago.

Among the European persons of note present here are the following: Dr. Richard Pohl, Rudolf Ibach, the well-known Barmen piano manufacturer and Mæcenas; Richard Strauss, the young composer-conductor of Weimar, who looks very well after his recent severe illness; Eugene Testimonial d'Albert; Dr. W. Langhaus, Berlin; Willard, the English actor who was in New York last season; Barry, the London Wagnerite and musical writer; Court Pianist Carl Wendling, the professor of the Jankó claviatur at the Leipsic conservatory; Prince William of Hesse; Charles Lamoureux, the great Parisian conductor; the Princess Elizabeth Carolath-Hatzfeld, not so long ago the most beautiful woman of all Germany; Carl Armbrust, late of London, now organist at St. Petri, Hamburg; Ludwig Thuille, the Munich composer and professor at the conservatory of that city; Ludwig Dingeldey, of Düsseldorf, pianist; Alma Tadema, the London painter, and many others far too numerous to mention.

I am just now being interrupted by Kapellmeister Arthur Nikisch, who is waiting with a carriage to take me for a drive around the city. I shall have to defer the report of the performance, therefore, until I find some more convenient time to jot it down.

OTTO FLOERSHEIM.

HOME NEWS.

MINNIE HAUKE.—C. D. Hess has engaged for the Minnie Hauke Opera Company Mrs. Tavary, Olga Islar, Mrs. Tremelli, Montsal, the French tenor, and John Clarke. Other important engagements are pending.

A CORRECTION.—Jan Koert is to be the solo viola of the Damrosch orchestra and also the viola of the string quartet of which Brodsky will be the chief, and not Mr. Adolf Nowak, as was erroneously stated in these columns last week.

A RECITAL.—A piano and vocal recital was given in the parlor of the Warsaw, N. Y., Sanitarium, July 16, by Clara E. Thoms, pianist, and Laura C. Dennis, contralto. American composers were represented on the program.

MRS. TANNER RE-ENGAGED.—Mrs. Anna Louise Tanner has been re-engaged by R. S. Johnson, Ovid Musin's electric manager, for next season's tour at an increased salary.

CHAUTAUQUA.—At Mr. I. V. Flagler's lecture on "Wagner" at Chautauqua, last Thursday morning, the lecturer played selections from that great composer, and was followed by William H. Sherwood, the well-known pianist of Chicago, who created a sensation by his performance of the "Tannhäuser March" and "Isolde's Liebestod."

IDA KLEIN SINGS.—Mrs. Ida Klein-Euler, the well-known soprano, sings with Thomas at the Madison Square Garden next Sunday evening, and also Sunday, August 16.

BEHRENS AND HAUKE.—Mr. S. Behrens has decided to accept the musical directorship of the Minnie Hauke Opera Company, which is to be under the management of C. D. Hess.

MOORE PLAYS.—S. C. Moore, organist of the Second Presbyterian Church, Williamsport, Pa., played at the North Church, Geneva, New York, last Sunday and Thursday.

"ROBIN HOOD."—Messrs. Tom Karl, W. H. MacDonal and H. C. Barnabee, the managers of the Bostonians, have engaged Edwin Hoff, formerly the tenor of the McCaull Opera Company, for the title part in "Robin Hood," De Koven and Smith's comic opera, which is to have its first production in this city September 28, at the Standard Theatre. Miss Jessie Bartlett-Davis, the contralto, will then make her début as "Allan-a-Dale." The production will

also be interesting by reason of the début in this city of Miss Caroline Millsner, a young San Francisco prima donna, who will take the stage name of Caroline Hamilton, and a Miss Van Dyke, a young society lady of Philadelphia.

MISS HUBERWALD.—Miss Florence Huberwald is the name of a young talented contralto of New Orleans who pursued her studies with La Grange, of Paris. Miss Huberwald's voice is described as powerful and pure and her singing as being artistic and sympathetic. She has had much success in Paris and her native city.

FOREIGN NOTES.

MORE OF IT.—The four numbers of the popular "Peer Gynt" suite, heard at so many concerts nowadays in Europe and America, do not complete the work as written by Grieg. There are nine parts altogether, but five of them have not yet been arranged by the composer for concert use. Mr. Henschel, in London, is being urged to ask Mr. Greig to make the necessary alterations and transpositions for the coming season. It is said that the portions yet unperformed outside of the Swedish capital are as striking and beautiful as those with which music lovers have now become so familiar.

VERDI.—Verdi is getting on with his "Falstaff," but confesses it is at present by no means near completion. He thinks it should be given in smaller theatres than La Scala, Milan, so that the comedy playing may be better understood. Boito's text greatly amuses the composer.

MATENA.—During the forthcoming season London is to have another visit from the well-known Wagnerian vocalist and dramatic soprano, Matena, who is under engagement with Mr. Vert. Matena has not visited this country since the Wagner Festival at the Albert Hall in 1877. Mr. Vert has also engaged Sophie Menter, together with Miss Kleeberg and Mr. Sapellnikoff as pianists, and Mr. Klengel as violoncellist.—London "Figaro."

DAMROSCH AND TSCAIKOWSKY.—Walter Damrosch, at present visiting Mr. Andrew Carnegie in Scotland, leaves for New York from Southampton, August 1. He is negotiating with the Russian composer, Tchaikowsky, and the latter's proposed visit to the United States next spring may be under Mr. Damrosch's direction.

GOUNOD'S ILLNESS.—The illness from which Mr. Gounod is suffering is a heart complaint of some long standing. The composer of "Faust" is at his house at Saint Cloud, and has for the past three or four weeks had to keep his bed, his physicians refusing to allow him to see even his intimate friends, as any sudden shock might be serious. He is now in his seventy-fourth year, and for some time past has been more or less in feeble health.

GERARD THIES.—Louise Gerard and Albert Thies (Mr. and Mrs. Thies) gave a most successful concert July 11, in London, with the assistance of Nettie Carpenter, the violinist, and Mathilda Wurm, the pianist. The critics were unanimous in their praise. Mr. and Mrs. Thies return September 1.

REBICEK TO GO TO BUDA-PESTH.—The present conductor of the opera in Warsaw, Joseph Rebicek, has accepted a similar position in Buda-Pesth, his duties to begin September 1.

'CELLISTS COMING.—Klengel, the Leipsic 'cellist, has accepted an orchestral engagement for this country, and Edward Rose, 'cellist from the opera at Buda-Pesth, has been engaged by Mr. Nikisch for the Boston Symphony Orchestra.

EDWARD DE RESZKÉ.—Efforts, but fruitless ones, have been made to conceal the fact that the past few seasons have made ravages in Edward de Reszke's noble bass voice. Gossip, and not mere idle gossip either, asserts, however, that the artist in question has seriously impaired his organ by abuse. Probably that is the reason he is coming to America.

THEY ARE STUDYING.—The Prussian army has inaugurated the custom of sending its best regimental bandmasters to Bayreuth to learn the orthodox method of rendering Wagner's music. Eighteen Prussian bandmasters were there last week and twenty more will be sent this week. The object of this custom is to improve the quality of the music at the military concerts given regularly by the bands at the towns in which they are stationed.

MANTEGNA'S OPERA.—The Naples journals predict a great success for a new operette called "L'Ambasciatore," a representation of which is to be given at the Politeama of that town. The music is said to be very good. It is the work of Luigi Mantegna.

MASSENET.—Massenet's new opera, "Werther," the text of which is taken from Goethe, will be given at the Vienna Opera House.

RAKEMANN WRITES.—Mr. Herrmann C. Rakemann, of Washington, D. C., writes us from Brussels, Belgium, some interesting items about the famous conservatory there and its talented graduates of this year. A young

English violinist, seventeen years old, Ferdinand Hill, and a favorite pupil of Eugene Ysayé, the famous virtuoso, made quite a sensation at the concours. Ysayé is at present in Brussels entertaining his brother, Theophile Ysayé, a piano virtuoso of Geneva. Mr. Rakemann thinks that Ysayé will have great success when he visits America in the fall of 1892.

VIENNA CHOIR.—The Vienna male voice choir (Männergesang Verein) has sung at Constantinople before the Sultan, to the latter's great delectation. They return to Vienna laden with medals and orders handed to them after the concert through the Australian ambassador.

"LOHENGRIN" IN PARIS.—The date of the first production in Paris of "Lohengrin" is definitely settled for September 10. Look out for the Jockey Club!

AN AMERICAN PRIMA DONNA FOR BRUSSELS.—Mrs. Smith Blauvelt, of New York, has been engaged by direction of the Théâtre de la Monnaie at Brussels for the next winter season. This lady has already won golden opinions in Russia by her beautiful soprano voice, and we prophesy for her great success and fresh laurels in the Belgian capital, where her voice and beauty are sure to be appreciated. We hope that at some not far distant day an engagement will be found for her in Paris, where at the present moment the operatic stage is sadly in need of vocal talent.—"Galignani's Messenger."

The Septonate.

(PREFACE.)

Editors Musical Courier:

BY request of Prof. Julius Hey, who takes a lively interest in all that is progressive musically, I herewith send you a translation of a short essay by Professor Sachs, of Munich, containing an exhaustive criticism of Julius Klausner's remarkable book, "The Septonate." I took particular pleasure in complying with Professor Hey's request, for, as far as I know, Professor Sachs is the first European authority of note who took cognizance of Mr. Klausner's opus, at least to such an extent. That they do not agree on all vital points who will be surprised at that? When two such progressive minds meet sparks will necessarily fly; but they are electric sparks, which, like electric discharges in the atmosphere, tend to purify the air, poisoned by stagnant waters—in this case by the musical theoretical stagnation which prevails ever since Richter's treatises appeared many a year ago, and which, admirable though they be as far as they go, are written by a man for whom the Schumann-Wagner-Berlioz period did not exist. I myself am not in accord with Professor Sachs' theories of the minor scale, if for no other reason than because of the limitations which they have in their train. We ought to rejoice in possessing in the minor scale that quality hitherto denied to the major, *i. e.*, variability, adaptability, a certain supple flexibility which renders it so attractive to modern composers. The slightest change is suggestive of the strongest characteristics, which latter, of course, find their point of comparison in the granite-like stability of the major (*vide* the choruses of "Shem," "Ham" and "Japhet," in Rubinstein's "Tower of Babel"). This is a contrast, also, but one of less externality than that emphasized by Professor Sachs. But his system is *geistreich* to a degree and well worth knowing. On the other hand I must take exception to some of Mr. Klausner's deductions, particularly to those treating of the different positions of a chord and the names thereof. But his deductions are logical, apparently so at least, and suggest a good deal to ponder over.

If I nevertheless translated Professor Sachs' essay and sent it to you for publication in your progressive paper, it is partly because I, as a patriotic American, am proud to see one of my fellow laborers "in the vineyard" thus honored, and, again, because I hope that the essay in question will arouse a spirited exchange of ideas on the subjects at issue. In short, I (and, no doubt, both Professor Sachs and Mr. Klausner) "would like to see the sparks fly." Let the air be purified of old fogeyism!

In conclusion, permit me to put a test case before the gentlemen of the guild: Basing on Richter & Co., how would you analyze the opening chords of the "Tristan" Vorspiel? Yours truly,
BERLIN, June 12, 1891.

F. X. ARRENS.

"The Septonate and the Centralization of the Tonal System." By Julius Klausner. Milwaukee: W. Rohlfing & Sons, 1890.*

This book of a reflecting musician contains so much that is good and worthy of notice that it deserves the attention of all musicians who do not entertain the erroneous opinion that tonal art has reached its final point of development. Unfortunately many music teachers hold that their scholars need learn neither more nor different matter than they themselves have learned in days gone by; accordingly, they regard the efforts of progressive teachers as needless, loss of time and trouble, or, still worse, as preposterous demands to enlarge their own store of knowledge after once having "finished their course" with satisfactory results. The most efficient means to check the progress of inconvenient innovations lies in the silencing thereof, and many an intellectual achievement by which the present generation might have profited is thus left to the higher appreciation of future generations. This mode of silencing a good cause will undoubtedly be applied by many musicians to the various novel views of the author of "The Septonate." If it cannot exactly be admitted that all his views are correct, yet the majority thereof contain so much that is admirable and logical that every progressive teacher will hail the book with pleasure.

To at once touch upon the main point of diversity of opinion between the author and myself, I will mention his view, that the minor chord is no independent harmony and the minor key no independent mode, but simply a modified major. Altogether the contrast between the melodic and the harmonic element is not sufficiently emphasized, the harmonic appears rather to have been derived from the melodic. In reality, however, harmony is an inherent qual-

*Translator's note: As far as feasible, I have retained Mr. Klausner's terminology such as "Key Klang," &c.

ity of each sound phenomenon, while melody is to be regarded as a deviation from the harmonic element. The melodic is mutable, the harmonic exists in two immutable forms, *i. e.*, major and minor harmony. Major harmony arises out of the first overtones of a fundamental tone by continued partitions of the vibrating body and the corresponding increase of the vibrations. The fundamental tone C being regarded as 1, the partition of the vibrating body in 2, 3, 4, 5, 6, &c., will result in the overtones c g e ė ė ġ, that is, in the major chord C g e (in condensed form ė ė ġ). In this case the fundamental tone appears as the progenitor of the harmony and the latter as its effect. Since this corresponds with our daily observations, inasmuch as our life progresses from the present to the future, major harmony appears to us the more natural of the two.

The minor harmony arises from the lower harmonics of a common overtone (the fundamental tone of the harmony). C being taken as fundamental tone, it is first overtone of C, second of f, third of C, fourth of A flat and fifth of F. The minor harmony lies below the fundamental tone and consists of the tones c, f, A flat (in condensed form c, A flat, F). In this case the fundamental tone appears as the one effect of different causes, which, as compared with the present phenomenon of the fundamental tone are lying in the past. Since this relation does not correspond with our daily perception, inasmuch as we are obliged to transfer the otherwise present cause to the past, and the otherwise future effects to the present, the minor harmony appears to us as the less natural form.

Both major and minor harmony stand in closest inner connection with their fundamental tone, just as with each phenomenon of the present, the causes which brought it about and the effects which it produces stand in indisputable connection with one another. Harmony is but this very relationship. The major chord represents the harmony of effect, the minor chord that of cause. Our customary nomenclature and apprehension of the minor chord contradicts its natural origin. The central point of minor harmony, *i. e.*, what is now called the fifth, should be set down as the fundamental tone; in other words, the chord now called f minor should be named C minor.

Because of the erroneous apprehension of the minor chord the customary minor mode is not a pure one, but intermixed with parts of the major. F being regarded the fundamental tone of the chord f-a flat-c, the lower leading tone e must be assumed, for without this leading tone f cannot assert itself as tonic, but if c is regarded as the fundamental tone of c-a flat-f (downward) then we have the leading tone d flat above c, which renders the leading tone e superfluous. In this case only the minor mode will be a pure one and forming an exact counterpart to the major. The C major scale presents this tone series: C-d-e-f, g-a-b-c; C minor, however, analogous to the foregoing, C-b flat-a flat-g, f-e flat-d flat-c.

As a septonate, according to Mr. Klausner's presentation, C major mode would appear thus: G-a-b-C-d-e-F, and C minor, G-a flat-b flat-C, d flat-e flat-F. It is self evident that the significance of the dominants in minor is a reversed one from those in major; accordingly, the minor mode appears just as independent as the major. It is no derivative of the major mode, as the author of "The Septonate" would have it. It is not even another form of, but in truth an antithesis, to the major.

(To be continued.)

New Music.

"I Have Found a Dream in You" is the title of a very pretty and taking song by E. H. Droop, words by Minnie C. Ballard, published by E. F. Droop, Washington, D. C.

Mr. Carl Figue, a well-known pianist and teacher of Brooklyn, has recently published an "Elegy and Scherzo" and some "Variations on an A Minor Theme from Bach's 'Christmas Oratorio,'" all for piano. Mr. Figue, though a young man, is a master of his harmonic material, and it is probable these compositions being but opuses 6 and 7 show a sense of restraint and a very large regard for tradition. Mr. Figue has studied good models and knows his Brahms as well as his Bach. The variations are scholarly and up to a certain point enjoyable, for they appeal to the serious student rather than the flippant amateur. The elegy, however, is melodious, pitched in the right key of sentiment and extremely well developed harmonically. The scherzo leans more to Schumann in its general breadth of idea and treatment than it does either in the direction of Chopin or Mendelssohn, both masters of the scherzo from after his own particular light. Mr. Figue has already played the variations in public.

We have received "The Analysis and Composition of Music," by C. C. Guilford, published by George F. Crook, Boston. Book I. is devoted to "the harmonies, figuration, accompaniment and modulations of the major scales." It is in pamphlet form.

Nathan Dye.

NATHAN DYE, Chicago's oldest teacher of music, died of pneumonia at his residence, 383 Park avenue, last Thursday night. For forty-three years he has taught vocal and instrumental music in this city. Among his pupils are some of Chicago's most prominent citizens. The budding millionaires and wives of millionaires learned scales from Professor Dye, and several of his pupils have made reputations on the lyric stage or in great oratorios. Lillian Russell was one of his pupils. He was born in 1808 at New York. He came West shortly after he attained his majority and settled in Kenosha, Wis. Afterward he went to Milwaukee. In 1848 he moved to bustling Chicago, and introduced his new method of teaching the piano among the inhabitants of the Garden City. He became noted for his Abolition principles and took a prominent part in advocating freedom for the slaves of the South long before the flames of war spread over the land.

James Russell Lowell considered Professor Dye to have an almost perfect method of teaching music. It was apparently a gift of nature and he has left no one who can impart so well the secret of his success with his pupils. All the early settlers in Chicago came under the charm of his art, and those living to-day remember the genial musician who many years ago rode one day into the straggling city, bringing with him a few musical instruments and a large brain capacity. In later life he restricted his instrumental instruction to the piano. Professor Dye leaves three children, one son and two daughters—Edward H. Dye, of this city, and Mrs. N. Buschwah and Mrs. C. T. Hotchkiss. —Chicago "Herald."

Kentucky Music Teachers' State Association.

THE next annual meeting of the Kentucky Music Teachers' State Association will be held at Lexington on Wednesday, August 19, 1891; Thursday, August 20, 1891; Friday, August 21, 1891. The following is the program:

Wednesday, 9:30 A. M.—Address of welcome by Hon. W. C. P. Breckinridge. President's address. Introduction of members. Appointment of committees.

Wednesday, 2:30 P. M.—Essay: "Music: Its Origin, Progress and Power," by Mrs. E. T. Powell. Discussion. Vocal and instrumental recital.

Thursday, 9:30 A. M.—Essay: "Music, as Taught in Our Schools," by Mr. J. H. Kappes. Discussion. Vocal and instrumental recital.

Thursday, 2:30 P. M.—Essay on "Class Teaching," by Mr. Constantin Sternberg, of Philadelphia. Discussion. Vocal and instrumental recital.

Thursday, 8 P. M.—Piano concert by Mr. Constantin Sternberg (Wm. Knabe & Co.'s piano used).

Friday, 9:30 A. M.—Reports of committees. Election of officers. Closing business.

Please write if you expect to be present. Members will meet at parlor of Phoenix Hotel.

Reduced railroad fares on certificate plan.

R. L. TRICHPUS, President.

E. P. FOURNES, Secretary and Treasurer.

Nationalism and Music.

S. G. PRATT has been visiting his old home, Chicago, during the past week, and reviewing the prospect for the production of his allegory of war songs that was given with such success under the auspices of the Grant Monument Association of New York. Mr. Pratt writes: "A people cannot attain to the real dignity of a nation until they have developed the true spirit of nationality with such strength as to assert and be able to maintain an independence of all other nations, thereby supporting a distinctive individuality."

"The United States at this time is passing through a period of transition, the importance of which must challenge the serious attention of every person who has the destiny of the Union at heart. More than a thousand candidates for citizenship are permitted to land each day upon our shores, and are freely allowed to enjoy the privileges of our institutions; but few of these speak our language, and far the greater portion do not comprehend our form of government."

"Do not the vast future interests of this great republic demand that these varied people, gathered without discrimination from all the nationalities of earth, shall be inspired

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NOTICE.—The New York College of Music WILL REMOVE September 1, from 163 E. 70th St., to its new and handsome building 128 and 130 EAST 58th STREET.

with a spirit of respect, not to say reverence, for our institutions, and taught some measure of devotion for the flag beneath whose protecting folds many of them find an asylum from persecution and unjust laws, and all of whom, for the first time, find upon American soil an equal footing and an equal chance in the race for life? The necessity of transfusing into this vast alien body a common regard and purpose in the direction pointed out by our forefathers; of molding them and their children into a nation which shall fulfill the lofty destiny of universal freedom and equality, for which the blood and treasure of patriots have been so lavishly and nobly poured out, needs no argument.

"This necessity being admitted, it would appear that every possible effort in aid of this purpose should, without delay, receive the cordial support of every loyal and right minded citizen."

"The potency of patriotic music in this direction is universally conceded, and the composer as well as the Grant Monument Association, in producing at this time a collection of patriotic songs in the form of 'an allegory of the war in song,' are actuated by a desire not only to increase the fund with which to build what will be the grandest mausoleum in the world, in honor of one of earth's greatest and most successful military leaders, but also to kindle anew the flames of national Union sentiments, and thus inspire all who participate in this musical reunion with a loftier purpose and more exalted ideas of the value of American citizenship."

Music in the Treatment of Disease.

THE value of music as a therapeutic method cannot yet be precisely stated. Of its wholesome influence in various forms of disease, however, there can be little or no doubt. In making this assertion we do not, of course, assign to it any specific or peculiar action. It is no quack's nostrum, no reputed conqueror of ache or ailment. It is only, as we have already shown in a recent article, one of those intangible but effective aids of medicine which exert their healthful properties through the nervous system. It is as a mental tonic that music acts. Accordingly we may naturally expect it to exert its powers chiefly in those diseases, or aspects of diseases, which are due to morbid nervous action. The evidence of its utility on occasions where fatigue or worry has disturbed the proper balance and relation between the mind and body of the so called healthy will explain its action in disease.

We can readily understand how a pleasing and lively melody can awake in a jaded brain the strong emotion of hope and energizing by its means the languid nerve control of the whole circulation, strengthen the heart beat and refresh the vascularity of every organ. We can picture the same brain in forced irritation fretfully stimulating the service of the vasomotor nerves and starving the tissues of their blood supply. Here, again, it is easy to comprehend the regulating effect of quieter harmony which brings at once a rest and a diversion to the fretting mind. Even aches are soothed for a time by a transference of attention and why, then, should not pain be lulled by music? That it sometimes is thus relieved we cannot doubt. Statistics on the subject may not be forthcoming, but what we have said goes to show that states of insanity which are largely influenced by the condition of the sympathetic system, should find some part of their treatment in the hands of the musician. It is, therefore, for such cases especially that we would enlist his services.—"Lancet."

Musical Items.

DAMROSCH SUNDAY CONCERTS.—It is proposed, in addition to the regular Damrosch orchestral concerts at the new Music Hall, to give Sunday evening concerts, under Damrosch, at the popular price of 25 cents admission. A series of Sunday afternoon string quartets, with Brodsky as first violinist and Anton Hekking as 'cellist, is also projected.

DOSSERT'S MASS.—Frank G. Dossert's mass in E minor was produced at St. Ann's Church, Baltimore, on July 26, with a large chorus and orchestra, under the direction of Mr. Nugent, organist.

THE SCHOOLMASTER ABROAD.—A firm of Boston publishers, in sending out a list of the musical compositions of a Boston composer (who is also a publisher), whose works are, to put it mildly, rather more popular than classical in form, speaks of certain of these pieces as written under his "non de plumes!" This is surely the "French of Stratford atte Bowe," immortalized by Chaucer.

LENOX LYCEUM CONCERTS.—The twenty Seidl concerts at the Lenox Lyceum will begin in the early part of October after Mr. Seidl has finished his Madison Square Garden engagement. These concerts will take place on twenty consecutive Sunday evenings and will be managed by Henry Wolfsohn.

REMEVNI'S TROUPE.—The artists who will accompany Remenyi, the violinist, on his American tour this winter are Miss Edith McGregor, alto; William H. Fessenden, tenor, and Miss F. Cliff Berry, pianist. Miss Alice Esty,

the soprano, was to have joined the company, but has canceled the engagement, and her successor has not yet been engaged.

CONSERVATORY INCORPORATED.—The Northwestern Conservatory of Music, of Minneapolis, filed articles of incorporation with the Secretary of State on July 28; Charles H. Morse, Fanny S. N. Morse, of Brooklyn, and Frank E. Morse, of Boston, incorporators.

FRIEDHEIM'S RETURN.—Arthur Friedheim leaves for America September 24 after having spent his vacation in France and Italy. He is at present in London.

"NYDIA."—A five act opera, composed by Mr. George Fox, entitled "Nydia," and founded on Bulwer Lytton's "Last Days of Pompeii," will be produced at the Crystal Palace on the 30th inst. Mr. Ludwig and Mrs. Bauermeister will sing in it.

An interesting program was played at Mr. Emil Liebling's musical soiree at Kimball Hall, Chicago, last Friday afternoon. Messrs. Liebling, Lewis and Hess, and Misses Jennings, Starr, Whipple, Minzenhemier and Mrs. Ben C. Jones participated.

The charge often made against the Scotch that they have little humor in their constitution cannot always be sustained. In the connection of music with religion they occasionally do some curious things replete with fun. The tremendous tilt some of those prejudiced against organs make against the king of instruments, the dreadful names they call the instrument, and the sage opinion that it is the direct invention of the devil, all help to amuse us. We note that at one of the recent church assemblies Dr. Marshall Lang, of Glasgow, deploring the poor attendance at their churches, declared that though "he had not much admiration for the Salvation Army or the introduction of the tambourine and the banjo into public worship, he asked why they should not copy the example of a Presbyterian church in America and have the praise led by a cornet." Evidently the minister regarded this as the greatest attraction that could be offered to an apathetic congregation. The abhorred "kist o' whistles" was inadmissible in the service of the kirk; the banjo and the tambourine were not worthy of much admiration, but a cornet! that was well worth looking up in order to lead the praise and draw the people.

Music in San Francisco.

SAN FRANCISCO, July 19, 1891.

A MIDSUMMER drouth has pervaded musical matters lately. Everyone who could has fled the city to enjoy the pleasures of camping out or visiting some of the numerous resorts with which the Golden State abounds.

Our most notable concert for a long time, though, was given on the 14th inst. at Metropolitan Hall by Miss Emma Thursby, who, with Mr. Geo. W. Colby, recently reappeared in San Francisco after the lapse of more years than I'd better try to enumerate. Mr. Colby is very pleasantly remembered in connection with the advent of Parepa Rosa, and Miss Thursby first visited us with Gilmore's band and subsequently with Theodore Thomas' orchestra when it first came to us. I had the pleasure of meeting Miss Thursby at dinner in the charming home of Mr. and Mrs. Campbell, who have been identified with the best in vocal music here for years, both in concert and church.

The Metropolitan Hall concert occurred after Miss Thursby had been South on a fatiguing but profitable tour, and drew the finest audience of representative musical devotees I remember having seen within the building, in spite of the town deserted time of year.

The program contained, besides three numbers by Miss Thursby, a duo and songs by Mr. W. C. Campbell and Mr. Alfred Wilkie, three piano solos by Mrs. Rosalie Lancaster and a flute solo and an obligato by Mr. H. Clay Wysham, "the Apostle of the Boehm."

It was a pleasure to see Mr. Campbell again in concert and to hear his manly voice and clear enunciation. Mr. Wilkie's style and method are too well known to need comment.

The pianist failed to excite much enthusiasm in my breast or anyone else's, as far as I noticed, though it is only just to say that nobody short of a Pachmann—and he only when he plays Chopin—can do so with a piano in "this cold heart of mine."

Mr. Wysham came out of his "Thou Charming Bird" contest with Miss Thursby's trills and echoes creditably, and rose to another "round" in deference to a pronounced encore from the audience.

Mr. Colby's neat accompaniments were reminiscent of the excellent work he always does in that line and for which he is noted. He tells me the tour has been very successful in the State and is to be extended into the Northern cities of Portland, Seattle, &c., whence they depart to-day.

The Tivoli has been giving us a week each of "The Bohemian Girl," "Mikado," "Chimes of Normandy." Next comes "Olivet," still maintaining this house's reputation for giving the best show on earth for the money. We are so accustomed to Krelling's enterprise in so doing that we don't remember how good he is, and could only fully realize it by the closing of the house.

A new synagogue has recently been built and is about to be dedicated. Bergstrom has furnished a two manual reversed action organ. A choir and organist are engaged and an excellent cantor imported, so that the local field of choir singing is somewhat enlarged.

I am reminded, though, that the Fourth of July rockets ignited a church, and it, with another Bergstrom organ, was entirely consumed. So "honors are easy," as it were, after all.

Hoping that next time I write I shall have a greater variety of musical news to offer, I remain,

Yours, H. M. BOSWORTH.

FRANK A. DOTY,

Pupil of Dudley Buck and A. R. Parsons,

Church Organist and Teacher of Organ and Piano.

Address, 150 8th Street, Troy, N. Y.

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The Musical Courier.

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American News Company, New York, General Agents.

NEW YORK, WEDNESDAY, AUGUST 5, 1891.

CIRCULATION.

Chicago Indicator, about	500
American Art Journal, less than	500
Music and Drama, about	400
Music Trades, about	300
Music Trade Review, about	600

The paid circulation of THE MUSICAL COURIER is more than TWICE as large as the totals of the above figures.

Books open for examination, provided the books of all or any of the above named papers are submitted at the same time.

IF you are making grand pianos how much value can you attach to the Chicago "Indicator" (circulation about 500), which says—issue of May 9, 1891, page 18, second column, twenty-ninth line—that the Kimball grand piano is "the monarch of grand pianos?"

THE July orders for Brown & Simpson pianos amounted to 124 pianos. Pluck and enterprise, backed by a salable piano, are sure winners.

THE factories of Decker Brothers have never been in more superb condition than at present, and the whole force is at work on full time preparing for the anticipated large trade of the coming fall.

IT is announced that the Needham Organ Company has begun the manufacture of pianos in its large factory at Washington, N. J. The company has all the facilities for the proper production of pianos, and there is no reason why it should not be equally successful with these instruments as it has been with its organs.

MR. JAMES H. THOMAS, doing business under the name of the Thomas Music Company, of 15 East Fourteenth street, this city, informs us that he has the Eastern agency for the Waterloo organs, the Wegman piano and the Muskegon Stool Company's piano stools. Mr. Thomas says that it is his ambition to become "a second Jack Haynes," an ambition which will necessitate his getting up very early in the morning to accomplish.

THE newly incorporated Ann Arbor Organ Company is not manufacturing organs, but was incorporated by the Whitney & Currier Company, of Toledo, to protect the name which they believe belonged to them. The Allmendinger Company, of Ann Arbor, makers of the Ann Arbor organ, indicated that a rise of price was imminent, whereupon the Whitney & Currier Company incorporated the Ann Arbor Company to control the name in case of a disagreement on price. But they are not organ manufacturers.

SOME capitalists of Amboy, Ill., have offered inducements to Birch & Dunbar, of Westboro, Mass., to remove their piano factory to that city.

WHEN THE MUSICAL COURIER starts out on a campaign it calculates to win. When in the interest of high grade pianos it commenced three years ago to "fight" (as our contemporaries erroneously term it) Gildemeester's management of Chickering & Sons, it knew whereof it spoke and was sure of success, never doubting the ultimate outcome.

It is the same thing with the W. W. Kimball grand piano, called by some "The Monarch," and their whole system of faked up testimonials. The W. W. Kimball Company will come to see that they are not doing business on good, honest business principles, and they will some day stop this foolishness. Just wait and see. While they are hurting the trade they are also injuring themselves.

Gildemeester has gone; the Kimball scheme must go, and THE MUSICAL COURIER goes on forever in the front rank, "fighting" for legitimate trade methods.

MR. GILDEMEESTER.

THE present time seems to us a particularly appropriate occasion upon which to speak of a gentleman who has been for a number of years connected with the piano trade, by name Mr. Peter John Gildemeester. A brief glance at his career will suffice. He came to New York from the South, anxious and determined to earn a livelihood here in whatever line of business he might have the good fortune to find employment. He had, we understand, led a varied and precarious life in and about New Orleans, in which city he was born, and his coming to the metropolis was one of those bold moves characteristic of the man. For a considerable time he struggled along much after the manner of most young men who venture to come to this great city in search of fortune. He has frequently detailed to his intimates his more or less thrilling experiences as a greengrocer's clerk, as a butcher boy, &c., all experiences which reflected great credit upon his energy and enterprise, and illustrated his peculiar adaptability to the circumstances by which he chanced to be surrounded.

Happening one day to go to the old warerooms of Horace Waters & Co. with an acquaintance who wished to purchase a piano, he made so good an impression upon the now venerable head of that house that Horace took him aside and inquired into his character and condition, heard him try a piano, saw in him a bright, energetic young man and forthwith engaged him as a sub-salesman. This, we believe, was his first entrance into the piano business.

Gildemeester proved an apt pupil in the Horace Waters school, and after a number of years in their service he attracted the attention of the late Joseph P. Hale, who was at that time supplying Waters with his stenciled pianos. Evidently he made a good impression on Mr. Hale, for he, Hale, having at that time powerful influence with Chickering & Sons secured him a position with them as a floor salesman.

Gildemeester's entrance into the retail department of Chickering & Sons, which, if we remember rightly, was in 1877 or 1878, was the first move on their part which subsequently broke up the old régime. He entered there as a "cheap man," a "Horace Waters man," and it may be easily imagined that he had before him a monumental task to make his reputation in competition with the old time salesmen there, being by nature and training entirely opposed to the methods then in vogue in the house of Chickering & Sons. However, he was "Hale's man," and that settled his permanency. Surmounting all difficulties, he, by sheer work and ability as a retail salesman, won his laurels and established himself as an important employé.

Realizing how he was handicapped as a New York

retail salesman—by his wareroom companions and by his lack of knowledge of the business—he asked that he might try his fortunes with a few pianos on the road, going to small towns with a number of instruments and selling them among the farmers and town folks and afterward establishing an agency. In this branch of the business he developed an ability which we believe has never been excelled. Soon he came to have virtual control of the wholesale business of the Chickering piano in the important States of New York and Pennsylvania, and we doubt if ever in the history of the house so many of their pianos have been sold in that territory within the same time.

Gildemeester was ambitious and in his estimation the men then representing Chickering & Sons on the road were antiquated in their ideas and entirely behind the times. He had made a distinct success within the limits of his field, the New York retail men were astonished at his new ways, and there was much shaking of heads when his returns were talked over. Having had a taste of wholesaling, coming into contact with such large dealers as are in New York and Pennsylvania, Gildemeester longed for new worlds to conquer. He wanted to try his hand at larger things and was anxious to make a general trip over the country. This, as well as an advance in salary, the firm would not consent to, and somewhere along in 1880 or 1881 Gildemeester resigned and started in business for himself in New York city. He had associated with him one of his old chums and former employers, Mr. T. Leeds Waters, and they opened warerooms at No. 14 East Fourteenth street, under the firm name of Gildemeester & Co., being financially backed by Mr. J. P. Hale, and selling his pianos under their stenciled name.

Naturally, Gildemeester did most of the business, and made numerous trips to his former hunting grounds, where he found that selling a Chickering piano and selling a Hale piano stenciled Gildemeester was quite the color of another horse. The scheme didn't work, and he returned to Chickering with the assurance that at the first opportunity he would be given a chance in a large field. This chance was not long in coming, and about 1881 he made his first journey to the Pacific, taking the place of Mr. Edward Ambuhl, then with the house. With the old time Chickering agents Gildemeester's first trip is well remembered. He gave things such a stirring up as they had not had in a generation; took big orders, made some changes and returned home again triumphant. From that time until August, 1884, he remained on the road, and finally became the only traveling man in the employ of Chickering & Sons.

It is safe to say that the period between 1879 and 1884 was the most successful ever enjoyed by the firm, or, at least, the most successful they had known within two decades. During that era the late Mr. Henry A. Brown was the virtual manager of the firm's affairs and by careful attention to details and by the exercise of his financial and executive ability he raised the institution to its greatest height of prosperity. In this work he had the valuable assistance of Gildemeester, who as a road man has few equals and perhaps no superiors. During this time Gildemeester made two trips to Europe and established the important agency in London with the Smith American Organ Company. His career on the road was one constant round of success—he came into contact with the largest dealers in the business; he established new connections, made important combinations and sold heavy bills of goods.

On July 5, 1884, Mr. Brown died and in due course of events Gildemeester was promoted to the position of general manager, and was subsequently made a stockholder when the firm was incorporated. From this time his downfall dates. Clever salesman that he is, able traveler that he was, he had no more ability to engineer the destiny of a great house than would a school boy have as Secretary of the Treasury. The entire idea of an institution of the magnitude of

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
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LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
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Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

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AND BEAUTIFUL DESIGNS.

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FACTORIES AT DERBY, CONN.

PAUL G. MEHLIN & SONS,

MANUFACTURERS OF
GRAND AND UPRIGHT

Grand Pianos

Of the very Highest Grade.

Containing the following Patented Improvements
Patent Grand Plate, Grand Fall Board, Piano
Muffler, Harmonic Scale,
Bessemer Steel Action Frame, Endwood Bridge,
Touch Regulator, Finger Guard and
IMPROVED CYLINDER TOP.

FACTORY AND WAREROOMS:

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FISCHER

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PIANOS
RENOWNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

110 Fifth Avenue, corner 16th Street, New York.



85,000

NOW IN USE.

WEGMAN & CO.,
Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

THOMAS MUSIC CO., 15 E. 14th St., New York, Gen'l Eastern Agents.

STRAUCH BROS.,

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

PIANO ACTIONS,

22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.,
NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical
World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument
as now manufactured at **WORCESTER, MASS.**

FOR CATALOGUES AND PRICES ADDRESS

MASON & RISCH,
WORCESTER, MASS.

NEW YORK WAREROOMS:

CHICAGO WAREROOMS:

10 E. 16th St., J. W. CURRIER, Manager. | LYON, POTTER & CO., 174 Wabash Ave



Chickering & Sons was beyond his mental grasp. He apparently had no conception of the importance of his position beyond the importance that he attached to himself personally. He worked hard—he was always a hard worker—and he worked then harder than ever. He took upon himself an amount of detail work entirely beyond his capacity; he was everywhere at once and nowhere when wanted. He commenced to change the entire personnel of the establishment, both here and in Boston. He ripped up old agencies and established new ones of remarkably less importance. He started in to make the New York warerooms a profit earning department instead of a financial drag. He hired about every man that came along—good, indifferent or bad. He blew hot one day and cold the next. He alienated some of the staunchest friends of the house and made fewer new ones. He planned and schemed and schemed and planned, and he involved other concerns, both makers and dealers, as witness Colby & Duncan and the various connections and combinations he made with them. No man in his employ felt sure of his position. It is possible now to mention over 100 men (aside from factory workmen) whom he hired and discharged. It would be a useless waste of space to enumerate the changes in agencies he made.

Gildemeester never had, is not capable of having, any well defined policy. He was as changeable as a weathercock, vacillating, procrastinating and unreliable to a degree that bordered on the humorous. He was never sure of himself and always suspicious of others. He possessed about as much knowledge of finance as a cat has of astronomy; there was always the problem of money staring him in the face, and the various schemes for raising money which he evolved from his fertile brain were worthy of a "young Napoleon of Wall Street"—a Napoleon of the Ferdinand Ward-Ives type. The result of this condition was the ultimate one which we long ago predicted.

As long ago as April 16, 1888, THE MUSICAL COURIER felt called upon to criticize Gildemeester's management of the Chickering & Sons business. From that day to this it has conscientiously and consecutively printed week by week what we considered his misdeeds, always maintaining that it was but a question of time when the bearers of the name and the people financially interested would see it to their advantage to dismiss him. This time has now come; he has resigned. We believe that he has worked hard and honestly and that he did the best he knew.

It is probable now that he will embark in some new enterprise connected with the piano, and THE MUSICAL COURIER wishes him success, and trusts that for the benefit of his own interests he will associate himself with some institution where someone other than he will have control of the finances and the general conduct of the business. If he will confine himself to selling goods he has no superior. If he is ambitious to run the entire concern it will remain to be seen whether the application of his principles, or rather the absence of principles, will affect the smaller concern so as to enable it to carry what the great house was compelled to throw overboard.

Notes.

Mr. Patrick Crowe, who has been for 33 years in the employ of Chickering & Sons, resigned his position on Saturday last.

Mr. Ernst Urcks, for several years in the employ of Chickering & Sons as a retail salesman, resigned on Saturday last.

Mr. Edward G. Gottschalk, Gildemeester's cousin, and in the employ of Chickering & Sons, with slight intervals, since 1879, returned from Europe on La Gascogne on Sunday last, and immediately tendered his resignation to the new management.

Mr. Edson McEwen was on his vacation when Gildemeester resigned. He is due home next week, and it is probable that then he, too, will be afforded an opportunity to "resign."

Mr. E. H. Colell, the head of the retail department, will retain his position. Mr. Colell enjoys such an extensive and valuable acquaintance among artists, musicians, teachers and musical people that his services could not be dispensed without leaving a serious gap in the personnel of the institution. The name of Colell has long been associated with the name of Chickering, since 1879 in fact, when Joseffy first came to this country, and subsequently

with the Van der Stucken and the Seidl concerts, the Tia concerts, the Pachmann engagement and many other lesser events. Mr. E. H. Colell commenced with the firm as an outside salesman and has won his present position by hard work, close attention to his duties and a musical acquaintance scarcely equalled, and the new management is to be congratulated upon their good judgment in retaining his services.

It is among the possibilities that before fall we shall have the firm of Gildemeester, King & Co., makers of the "Gildemeester" piano. The partners suggested are P. J. Gildemeester, Frank H. King and E. G. Gottschalk.

Mr. A. A. Ashforth, for a lifetime with Chickering & Sons, and who is at present traveling in Europe, will, we are informed, resign his position immediately upon his return and probably retire to private life.

LORING & BLAKE Palace Organs.

THERE were two parties who some years ago claimed that the day of the high grade reed organ had passed into history. The one party consisted of the pessimist who viewed the prospect with dismay and who believed that the onslaught of the cheap maker foreboded permanent disaster; the other was the champion of the low grade reed organ, who in his temporary success gleefully predicted the elimination of the better instrument and the substitution of the cheap organ.

Both parties were wrong.

The continued success of the Palace organ, manufactured at Worcester by the Loring & Blake Organ Company, is one bright and shining evidence that real merit can win the day, particularly when upheld by persistent effort and intelligent guidance. The success of the Palace organ and the well defined place it occupies in the esteem of the trade and profession are sufficient evidence that there was never the least likelihood that that artistic musical instrument would be swept aside by the tornado of trash that swept over the land some years ago, and side currents of which are occasionally felt at present when the pressure of the financial barometer is low.

Throughout the year 1891 thus far the Loring & Blake Organ Company's trade has been above the average of last year, and the orders for Palace organs have come plentifully and freely.

Their 1891 catalogue tells us something of the styles and combinations, beginning with case No. 12, followed by Nos. 20, 130, 220, 230, 310, 420, 812 and 830 (an illustration of which will be found on the opposite page). The Chapel styles are then seen, followed by the Chapel orchestral and the two manual pedal organs. These organs are all made with the various stop combinations, and form about as attractive an aggregation of artistic, high grade organ case designs as can be found in any establishment.

The dealer who handles these organs elevates the tone of his business, for each Palace organ sold aids the dealer in establishing his reputation and making it permanent. It is in every sense of the word a far greater and more profitable investment than the mere transitory gains made in handling organs that are absolutely sure, sooner or later, to cast obloquy upon the men who are engaged in forcing them upon the unsuspecting community.

The busy condition of the Loring & Blake Company's factory is the best evidence that the Palace organ enjoys a healthy patronage and that it is duly appreciated. Mr. W. A. Munn, the secretary and treasurer of the company, has worked like a beaver to insure the future of the Palace organ, and it is due to a great extent to his intelligent management and business tact that his company is enjoying such unusual prosperity.

FOR SPRUCE SOUNDING BOARD LUMBER

ADDRESS

IRVING SNELL, Little Falls, N. Y.,

Manufacturer of first quality quartered spruce for pianos, and also dimension lumber for violins and other instruments.

MILLS AT HARRISVILLE, N. Y.

FISCHER.

Pianos and Principles.

THERE is a limited number of great firms in the piano trade to whom can be traced whatever elevated tone and character pervade the music trade industry and influence its tendency and the present and future history of its development.

These firms have succeeded in impressing upon numberless establishments in particular and through them upon the trade in general a powerful individuality from which are reflected a series of maxims and a set of principles that comprise what is known as commercial ethics, which form the guiding rules for the conduct of everything pertaining to the trade.

We say that there is a limited number of such firms only, and to them must be attributed not only the diffusion of principle in the conduct of the piano business, but also the success that inevitably attends such business as is carried on under the auspices of fixed laws emancipated from the vacillating operations of utilitarian merchandising.

To everyone interested in the piano business it has long since been known that the firm of J. & C. Fischer is one of these few great houses, and of this house it is apropos to say just at the present time that it has reached an era in its progress that needs must be emphasized if for no other reason than "to point a moral and adorn a tale."

Possessed of one of the most perfect manufacturing plants, Messrs. J. & C. Fischer have attained the position of the greatest producers of pianos, their annual output exceeding that of any other similar establishment.

Their progress has been steady but rapid, and yet in the distribution of their instruments, notwithstanding this enormous quantity, they have been controlled by such a system of credits that their losses have been less than one-fourth of one per cent. of their annual sales. We doubt if there is another firm in the trade that can make such a showing.

Under the operations of an elaborate system of manufacturing the enormous number of 5,000 pianos per annum is produced as near perfection in detail as is possible, and the result is that the Fischer piano has attained a wonderful reputation, particularly as regards the uniformity of tone and touch and general similarity of the character of the individual instrument. This uniformity is so pronounced that the Fischer piano has become a recognized standard. Indeed, a great share of the success of the piano is due to this very important attribute.

Since the establishment of their imposing looking retail warerooms in the Judge Building, Fifth avenue and Sixteenth street, the firm has, in addition to its enormous wholesale trade, attracted a large constituency of the very best citizens of New York and vicinity, and there is no doubt that with the anticipated large fall trade the year 1891 will be marked as the greatest year in the trade of J. & C. Fischer.

IN TOWN.

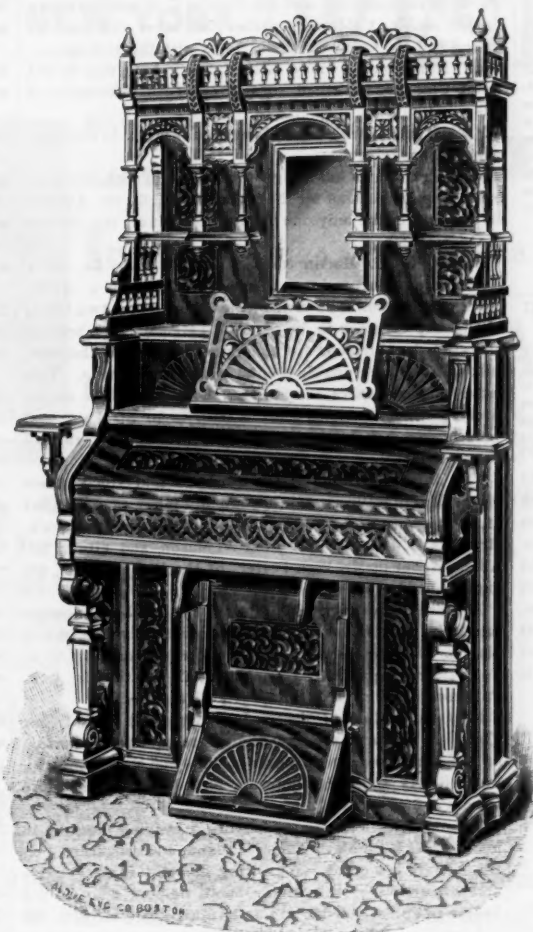
AMONG the members of the music trade who were in town last week and among the callers at our office were:

Mr. Calvin Whitney	.....	{ A. B. Chase Company, Norwalk, Ohio.
Mr. Jas. H. White	.....	{ Wilcox & White Organ Com- pany, Meriden, Conn.
Mr. E. G. Hays	.....	E. G. Hays & Co., Pittsburgh, Pa.
Mr. R. T. Sperry	.....	Elmira, N. Y.
Mr. H. Rohrdantz	.....	Passaic, N. J.
H. Leiter	.....	Syracuse, N. Y.
E. Cluett	.....	Troy, N. Y.
Mr. J. H. Williams	.....	Thomas & Barton, Augusta, Ga.
Mr. O. K. Houck	.....	Memphis, Tenn.
Mr. Geo. C. Adams	.....	Philadelphia, Pa.

—Mr. William Eyke, of London, England, has come to America to represent Messrs. Francis, Day & Hunter, the well-known English publishers of popular songs, who first printed compositions of the calibre of "Comrades," "That is Love," "Many a Time," "I've Worked Eight Hours," "Katie Connor," &c. He has opened an office at No. 1 Union square, from which headquarters he will visit the trade as soon as he can complete his final arrangements under the new copyright law.

PALACE ORGAN.

First Class in Every Particular.



STYLE 830.

MANUFACTURED BY

The Loring & Blake Organ Co.,

ESTABLISHED 1868,

WORCESTER, MASS.

CHICKERING & SONS.

IT is now officially announced that Mr. P. J. Gildemeester, secretary and treasurer of the corporation of Chickering & Sons, resigned his position on Wednesday last. His retirement is coupled with the withdrawal of the interests of Mrs. Charles Frank Chickering and Mrs. Col. Thomas E. Chickering, thus leaving the business centred in the hands of Mr. George H. Chickering and his connections. Additional capital has been invested and all promises well for the future. At the present time Mr. George Chickering's son-in-law, Capt. FitzHerbert Ruxton, is in charge of the business in New York. Not until the first meeting of the present directors and the election of officers occur will the policy and general plans of the new management be announced.

Incorporated.

ARTICLES of association of the G. E. Van Syckle Company have been filed with the county clerk at Bay City, Mich. The objects of the company are the manufacture and sale of musical instruments and sewing machines. The capital stock of the company is \$20,000, all paid up, divided into 2,000 shares, held as follows: G. E. Van Syckle, 750; S. D. Van Syckle, 750; R. E. Van Syckle, 500.

In referring to this the Bay City "Press" makes these comments:

Mr. G. E. Van Syckle, who has so long been identified with the Bay City as one of their leading business men, has not relinquished his interests here, although he has connected himself with the largest music house in the State, that of C. J. Whitney & Co., of Detroit, whose business is chiefly wholesale and extends over the entire State of Michigan and a part of Ohio, Indiana and Canada. Mr. Van Syckle has formed his Bay City business into a stock company, taking in his son, R. E. Van Syckle, who will make this city his home and who will have entire charge of the business here. Additions will be made at once to the stock and the business will be conducted on a much larger scale than ever before.

Chicago "Cabbage" Continually.

WE are in receipt of the following letter which is interesting:

FRANKFORD, Ind., July 24, 1891.

Editors Musical Courier:

GENTLEMEN—In your issue of June 13 I noticed an article in regard to the Chicago Cottage organ. Now, we are in business in this place and we want to sell an organ that will give satisfaction. Will you please tell us what you think of the Newman Brothers organ through the columns of THE MUSICAL COURIER, and oblige a constant reader. W. G. WATSON.

We think of the Newman Brothers organ, through the columns of THE MUSICAL COURIER, that it is a very much superior organ to the Chicago Cottage, or, as sometimes called, Chicago Cabbage organ. We think also, Mr. or Mrs. W. G. Watson, that if you wish to learn anything and everything regarding the relative merits of the two makes that it would be well for you to address Mr. Jack Haynes, at No. 20 East Seventeenth street, New York city. What he cannot tell you about Newman Brothers organs is not worth knowing, and what he can tell you about them is well worth listening to.

Denton, Cottier & Daniels.

AS will be seen, the firm of Denton & Cottier, of Buffalo, has been changed to Denton, Cottier & Daniels. The Buffalo "Sunday Truth," speaking of the firm, says:

"Sixty-four years ago James D. Sheppard opened a music store corner Niagara and Main streets, and with a spirit of enterprise far in advance of his day kept on hand the latest productions of the masters of the Old and New World. In 1854 he admitted Hugh Cottier, and the success which had attended him was augmented. In 1855 they located themselves at 269 Main street, where they did a flourishing business up to 1863, when Robert Denton, a popular and successful teacher of music, was made a member of this progressive firm, and their record for enterprise, progress and success grew still brighter.

It will be remembered that last May they were the victims of the fire fiend, which completely destroyed two floors, with all their costly contents. They secured temporary quarters at 326 Washington street. In a short time thereafter the largest music firm in Philadelphia, the successors of the widely known firm of Lee & Walker, offered their entire stock for sale. It comprised 400 feet of solos, ballads, duets, trios, quartets, sacred, secular, operatic, sentimental, comic, pathetic songs, and instrumental rondos, variations, fantasias, overtures, operas, marches, medleys, waltzes, schottisches, polkas, quadrilles, gavottes, two, four and six hands, violin and flute solos, exercises, and studies for violin, flute, piano, guitar, cornet and organ, 1,800 packages in all.

In addition the heaviest firm, in Cincinnati, the Newhall & Evans Music Company, offered their entire stock, as they were retiring from business. Their stock comprised 378 feet of standard and American and foreign sheet music publications, or over \$30,000 worth, besides some \$10,000

worth of standard works for teaching, opera scores, &c., Denton, Cottier & Daniels, as the firm is now known, bought both stocks, aggregating 778 feet of vocal music alone, or, in round numbers, 262,000 pieces. W. H. Daniels, who has just been admitted as the third member of the firm, is one of the brightest young business men of Buffalo, and has been with the firm of Denton & Cottier for 16 years. It is the oldest firm and carries the best and largest stock between New York city and Chicago. Besides the enormous stock of sheet music and other publications they carry a large stock of musical instruments, nine piano makers being represented in that instrument alone. Their new quarters at 269 Main street are again in apple pie order, and their thousands of customers and friends will be warmly welcomed.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
233 STATE STREET,
CHICAGO, AUGUST 1, 1891.

THE month of July proved a good month to the most of our Chicago houses and we hear very little complaint as to business, and even the complaints come from chronic "kickers." It is so far the banner month with such a house as the Story & Clark Organ Company.

Mr. W. D. Caldwell resigned as a director in the Story & Clark Organ Company, and Mr. Charles C. Russell has been elected in Mr. Caldwell's place. No other changes occurred and Mr. Caldwell still remains with the company.

Mr. Hampton L. Story, after quite a long stay in and about Chicago, returned to California on Wednesday of this week.

Mr. Melville Clarke left this week for a trip to the Eastern seashore resorts.

Mr. Edgar Smith has resigned his position with the Kimball Company, and as Mr. Northrup is still ill, Mr. Antonio de Anguera is the only one of the trio left on the floor of the warerooms.

Messrs. C. H. Martin & Co., of Sioux City, Ia., have formed their concern into an incorporation with a capital stock of \$100,000. The laws of the State compel two-thirds of the capital stock to be paid in. Mr. Martin's brother and a few local friends are understood to be stockholders, just who we were unable to find out at this writing. This move does not affect the St. Paul house, which is an entirely distinct concern. Mr. Martin is in St. Paul and suffering from a slight accident caused by being thrown out of a buggy.

The annual meeting of the directors and stockholders of the Manufacturers Piano Company takes place August 11, at the warerooms in this city. Mr. Wm. E. Wheelock, Mr. Chas. B. Lawson, Mr. John W. Mason and either Mr. Albert Weber or Mr. Wm. Foster, of the Weber house, are expected to be present.

The Erie Piano Company, of Erie, Pa., has been incorporated with a capital stock of \$50,000 for the manufacture of pianos. The members of the new concern are Mr. C. C. Colby, Mr. Joseph McCarter, Mr. E. D. Austin, Mr. J. E. Patterson and Mr. C. C. Colby, Jr., all of Erie.

Mr. Geo. O. Cole, of Messrs. Isaac I. Cole & Son, of New York, is a visitor to the city, and will remain here a portion of the coming week. Mr. Cole is simply on a pleasure trip, but will pay the manufacturers an informal visit before leaving.

Messrs. Estey & Camp report very gratifying progress in introducing Green's "Acme" piano and furniture polish. There is a great and growing demand for a reliable and safe article of this kind. Small dealers who do not keep a practical polisher are particularly pleased with the "Acme," as it is odorless, pleasant to use, exceedingly quick and thorough in work, and the work remains clean longer than when done with an oil polish.

Messrs. Estey & Camp also say that they received orders for the polish from parties who saw it advertised in THE MUSICAL COURIER before they had seen the advertisement themselves.

Mr. C. C. Colby, of Erie, Pa., was in town two days this week consulting with Mr. R. H. Day and his prospective partner, Mr. Johnson, relative to the new house. We cannot learn just exactly what has been done, but believe it will be a stock company, which will be located in part of the Baldwin Furniture Company's store, just south of Kimball's, as stated before. What the capital will be or the title of the concern has not transpired.

A short conversation with Mr. M. J. Chase, of Muskegon, develops an opinion that Gildemeester's retirement from the Chickering house will not result at all unfavorably for the Chicago house of the Chickering-Chase Brothers Company.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

UNIFORM PITCH.

Committee of Piano Manufacturers' Association, New York.

Circular No. 5. July 15, 1891.

(Continued.)

MR. BENDER, musical director of the King of the Belgians and of the regiment of the Guides, would like two diapasons, with the difference of half a semi tone; the higher one for military bands, and the other intended for theatres. Mr. Bender practices his system; the diapason employed by the band of the Guides is not applicable to vocal music. It is the highest of all the diapasons we have received. Mr. Dussoigne-Méhul, director of the Royal Conservatory at Liège, does not send us any tuning fork, that which he employs being similar to that of Paris. He is one of the three correspondents who are in favor of the adoption of this diapason, as the extreme limit and safeguard, if only, he says, to arrest its tendency to ascend.

Mr. Lubeck, director of the Royal Conservatory at The Hague, sends us his tuning fork, which is somewhat less high than our own, and at the same time promises us his adhesion and support. You see, Monsieur le Ministre, with how much sympathy and approbation your desire to establish a uniform diapason meets.

We have written to America. New York has not yet answered. M. E. Prévost, conductor of the French Opera at New Orleans, has forwarded us a letter of adhesion and a tuning fork which has not reached us.

We have also received information on the subject from distinguished artists in some of the great cities of France, where music is held in honor.

The tuning fork sent us by Mr. Victor Magnien, director of the Imperial Academy of Music at Lille, is, after that of Mr. Bender and those from London, the highest of any forwarded to us. It is consequently higher than that of Paris. It has, no doubt, like a good neighbor, experienced the influence of the band of the Guides at Brussels, and Mr. Magnien eagerly joins those who ask for a moderate diapason.

Mr. Mézerai, conductor of the orchestra at the Grand Théâtre, Bordeaux, has communicated his diapason, which is less elevated than that of Paris. He first adopted the latter, but, he informs us, it fatigued his singers too much.

The diapason of Lyons is the same as that of Paris; that of Marseilles is a very little lower. Mr. Georges Hainl, conductor of the orchestra at Lyons, thinks the diapason of Paris ought to be retained, in spite of its high pitch, lest the *clat* of the orchestra might be injured. Mr. Aug. Morel, director of the Communion School of Marseilles, inclines to this opinion. These two artists, with Mr. Mehul, constitute the group we have mentioned as proposing that the actual state of things should be adopted as the definitive limit.

Toulouse has forwarded us two tuning forks: that of the theatre, less elevated than our own and almost similar to that of Bordeaux, and that of the School of Music, which is about the fourth of a tone lower. This is a remarkable difference, and all the more important as Toulouse is one of those towns distinguished for musical instinct, where singing is popular and harmony abundant, and which in all times has supplied our stage with artists possessing melodious and sonorous voices.

The tuning fork of the School of Toulouse is, like that of the Grand Ducal Theatre of Carlsruhe, from which it differs by only four vibrations, the lowest of all that have been forwarded us. That of the band of the Guides of Brussels, which emits 911 vibrations a second, is, for sharpness, the extreme limit of these diapasons; that of Carlsruhe, which gives only 870 vibrations, is the limit in lowness. Within this difference, which is not much less than a semi-tone, range the diapasons in use at the present day, and consequently the orchestras, bands and vocal combinations, of which they constitute the rule and the law, and of which, so to speak, they represent (*résumer*) the expression.

Thus France possesses at her two extremities one of the highest diapasons, that of Lille, and one of the lowest, that of the School of Toulouse. We can trace on the map the route followed by the diapason in France; it rises and falls with the latitude. From Paris to Lille it rises; it falls from Paris to Toulouse. We perceive that the North is subject to the contact, the predominance of instrumental, while the South remains faithful to the rules and good traditions of vocal art.

We have presented to you, Monsieur le Ministre, a faith-

¹¹ "I have had also to contend against the continual rise of the diapason. By founding a stable diapason you will render an important service to the art. I shall, therefore, do all in my power to bring into use among us the diapason you fix upon for France."—Mr. Lubeck's Letter.

¹² A branch of the Imperial Conservatory of Paris.

¹³ The School of Marseilles, as well as the School of Toulouse, mentioned a few lines lower down, is a branch of the Imperial Conservatory of Paris.

¹⁴ These two tuning forks were sent us by Mr. Mériel, director of the School of Toulouse.

¹⁵ The diapason No. 1 of Messrs. Broadwood (the old diapason of the London Philharmonic) is rather lower than that of Carlsruhe, giving only 868 vibrations. Mr. Jos. Strauss, ducal Capellmeister at Carlsruhe, states, while giving us his adhesion, that the diapason he employs is that which fatigues his singers, both male and female, the least, and is best adapted for the execution of operas, ancient as well as modern.

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ful epitome of the information we have received; we have acquainted you with the impression it has produced upon ourselves. Taking into account the almost unanimous opinions expressed for a moderation of tone and the unanimous opinions in favor of the adoption of a uniform diapason—that is to say, a general leveling of the diapason—freely consented to; taking into account the remarkable differences existing between the various diapasons we have been enabled to compare—differences measured with all the precision of science by the number of their vibrations and duly marked down in one of the tables annexed to this report,¹⁴ the commission after discussing the question has adopted unanimously, as principles, the following propositions:

It is desirable that the diapason should be lowered.

It is desirable that the lowered diapason should be generally adopted as an invariable regulator.

III.

It now remained for us to decide how much the diapason could be lowered so as to secure for it the best probable chance of being adopted as an invariable regulator.

It was evident that the greatest possible abatement was a semitone, a more considerable deviation being neither practicable nor necessary; and on this point the commission was unanimous. The semitone, however, met with opponents, and three systems were started—the diminution of a semitone, the diminution of the fourth of a tone and a diminution of less than the last.

One member only proposed a diminution of less than a quarter of a tone. Fearing especially that the relations of commerce would be disturbed, he proposed a very moderate diminution, which, at the most and in its greatest amplitude, should extend to half a quarter of a tone.

The question of commercial relations is sufficiently important to warrant us in dwelling on it an instant. Besides, Monsieur le Ministre, when you appointed us you directed our attention to it.

Among the documents forwarded us is a letter signed by our principal and most celebrated instrument makers in all branches of the profession. In this letter, addressed to your excellency, the writers state all the inconveniences resulting "from the continual rising of the diapason, and of the difference between various diapasons." You are asked to put an end to these inconveniences by establishing a uniform system of diapason. "It belongs to your excellency," say the writers, "to cause this kind of anarchy to cease and to render the musical world as important a service as that formerly rendered to the industrial world by a uniform system of measures."

The commission entertains the highest consideration for the interests of our great trade in the manufacture of instruments, which is one of the sources of riches in France, a branch of industry intelligent in its products and felicitous in its results. The clever men who direct, and have raised it to the first rank, cannot question our solicitude; they know we are friendly toward a trade which supplies some of the members of the commission with valuable and charming auxiliaries.

But, if among these makers who have so well pointed out to your excellency "the inconveniences resulting from the divergence and constantly increasing elevation" there are some who, as we have been informed, now apprehend "the inconveniences" resulting from the measures we desire to adopt for the purpose of contenting them, what is to be done? Since, "with all the musical world," they have asked for a uniform diapason, how can the selection of a diapason, destined as we and they hope to become uniform, disturb "commercial relations" already disturbed in their opinion by the divergence of existing diapasons from each other. The establishment of a uniform diapason necessarily implies the selection of one diapason and no more. Now we have received, listened to, compared and measured twenty-five different tuning forks all in active use at the present day. From so many A's which is to be chosen? Our own apparently. But why? Of these twenty-five diapasons not one desires to rise, but many are eager to descend, while fifteen are lower than that of Paris. By what right should we say to these fifteen diapasons—Rise to our level. Would not the very fact of our doing so cause commercial relations to run a great chance of being disturbed? Is it not more logical, more reasonable and more sensible, for the sake of the grand system of conciliation we wish to try, to descend toward this majority, and have we not by this plan the greatest chance of being listened to by the foreign artists whose assistance we have requested, and whom we now thank for having responded to our appeal with so much cordiality and sympathy?

In order to give the instrument trade a mark of its solicitude the commission called together the principal makers, those who obtained the first rewards at the Universal Exposition of 1855, that is to say, the very same who wrote to your excellency¹⁵, and it was only after conferring with

them and several of our orchestral conductors¹⁶ that the commission deliberated on the extent the diapason might be lowered.

In the discussion on this point the great majority of the suffrages was for the diminution of a quarter of a tone; this would sensibly moderate the trouble attending the studies and exertions of singers, and thus insinuate itself, so to speak, incognito, into the presence of the public, without causing too great a perturbation in established habits; it would facilitate the execution of ancient masterpieces, and would bring us back to the diapason employed about thirty years ago, the period of the production of works of which most have remained on the repertory, and which would thus be in the position they occupied when composed and first represented. It would be accepted abroad more readily than the diminution of a semi-tone¹⁷. Thus, moreover, it would nearly approach the diapason selected in 1834, at Stuttgart. It already had in its favor actual experience, restricted it is true, but the results of which we are able to appreciate.¹⁸

The commission has, therefore, the honor to propose that your excellency should institute a uniform diapason for all the musical establishments of France, and decide that the tuning fork giving the A should be fixed at 870 vibrations a second.

With regard to the measures to be taken for the adoption and preservation of the new diapason the commission is of opinion, Monsieur le Ministre, that it would be advisable:

1. That a model tuning fork giving 870 vibrations a second, at a temperature of 15° centigrade, should be constructed under the direction of competent persons named by your Excellency.

2. That your Excellency should fix for Paris and the departments an epoch after which the new diapason should become obligatory.

3. That the state of the tuning forks and instruments in all theatres, schools and other musical establishments should be submitted to the inspection of proper officers (*à des vérifications administratives*).

(To be concluded next week.)

Trade Notes.

—Mr. E. D. Irvine, of Macon, Ga., is expected in town this week.

—Oscar Field, of St. Louis, is spending his vacation at Onset Bay, Mass.

—The piano wareroom of John A. Bryant, Chicago, was damaged by fire on Monday.

—Wm. A. Moore opens a musical instrument business on August 15 at Mitchell, S. Dak.

—The McCammon Piano Company have decided to remove from Albany to Oneonta, N. Y.

—A patent, No. 456,483, was granted on July 21 to S. C. Rue for a music stand case and portfolio.

—Mrs. Jack Haynes left for Europe yesterday morning on a pleasure trip to last until the early fall.

—Reference to a new piano manufacturing company to be started in Erie can be found in our Chicago letter.

—Irvin J. Long, formerly of Long & Son, music dealers, Lykens, Pa., has opened a music store at Salem, Va.

—We wonder what will become of Edson H. and Clarence C. McEwen, now that Gill's protection is lost to them.

—The superb new factory of the Emerson Piano Company, Boston, is under roof and will soon get its finishing touches.

—The Allmendinger Piano and Organ Company, of Ann Arbor, Mich., have been compelled to seek larger quarters and have removed to an extensive wareroom.

—J. G. Miller, Jr., and George Haan, both musicians of Wilmington, N. C., are about to form a copartnership for the purpose of establishing a music business in that city.

—Mr. Charles A. Bourne, of William Bourne & Son, Boston, is in Anderson, Ind., where he will remain until September. He owns about \$70,000 of real estate in that city.

—Mr. B. P. Wallace, piano dealer, McKeesport, Pa., reports that the Mendelssohn piano factory, in which he is interested, will begin operations as soon as it starts. Mr. Wallace was East last week.

—Carl Fischer, the United States agent for the sale of the celebrated "Besson" brass instruments, recently sold four complete sets, ranging in price from \$800 to \$1,300 per set. See advertisement in this paper.

—The stockholders of the Æolian Organ and Music Company held their annual meeting at the factory, at Meriden, on July 27. Nineteen stockholders were present. The old board of directors was re-elected.

—Frank M. Grow, the Rutland, Vt., piano and organ dealer, is bankrupt. Liabilities, \$6,000; nominal assets, \$5,400. The business is in charge of a deputy sheriff.

—The holders of the notes of Shelley, of Chattanooga, in favor of the Boston Piano Company have attached the stock and property of the former. His indebtedness to the Boston Piano Company amounts to about \$12,000.

—Messrs. Birch & Dunbar, piano manufacturers at Westboro, Mass., send us a modest catalogue containing numerous illustrations of their various styles of uprights and some sensible testimonials from people who have examined their goods.

—It should be borne in mind that when Mr. Jeff. Davis Bill parted with his interest in the "Music Trade Review" he still retained his share in the proposed history of the piano trade, which has been a pet scheme of

¹⁵ Mr. Girard, conductor at the Imperial Academy of Music and at the Société des Concerts du Conservatoire; Mr. Mohr, bandmaster of the Imperial Guard, and Mr. Delfaire, conductor at the Théâtre Lyrique.

¹⁶ "Being convinced of the utility of your project, I will do my best to get your diapason accepted here, if after the researches of your commission the change to be made is not too great." Letter from Mr. Ferdinand David, director of the conservatory at Leipzig.

¹⁷ The Grand Ducal Theatre at Karlsruhe and the School of Toulouse, the voices from which are fresh, supple and in good condition, employ the diapason which we propose. With reference to this school, by the way, we must remark that young pupils from it experience serious difficulty, and sometimes a perceptible deterioration of voice, when they are obliged to exchange their own moderate diapasons to conform to that of Paris.

his for years, and in consequence he is now soliciting a prompt turning in of matter for the book, so that it may be issued before the World's Columbian Exposition.

—The "Euphonette" is a name given a new instrument patented by Chas. W. Egan, of Washington, D. C. We have yet to see one of them; but if it is all that is claimed in a circular issued by the inventor it must be a wonderfully wonderful instrument.

—The Mr. Frederick K. Smith who has recently become a member of the firm of Chase & Smith, Syracuse, was not formerly of Smith & Reynolds, but had been with Bartlett Brothers & Clark, of Los Angeles, for several years prior to his recent removal to Syracuse.

—The San Francisco "News Letter" of July 25 issues as a supplement a very handsome art picture of the Schewa Building, of that city, in which are located the magnificent warehouses of Messrs. Kohler & Chase, the Pacific Coast agents for the Decker Brothers piano.

—The employés of George Bothner will hold their annual picnic and summer night's festival Saturday, August 8, at Urbach's Park, 170th street and Third avenue. The arrangements are under the special supervision of Mr. George Bothner, Jr., and a special committee of the employés.

—Messrs. Wm. E. Uptegrove & Brother, whose extensive establishment at the foot of East Tenth street is easily reached by taking the Eighth street car, ask attention to a particularly large lot of mahogany which they have now on hand, and of which wood they make a specialty. Besides this and their other general lines they have received an invoice of walnut which is worthy of examination, and manufacturers would do themselves but justice if they would look the lot over and ask for prices.

—Col. A. H. Goetting has bought of the real estate improvement association the Sovereigns block on Bridge street, and will move his paper and music goods warehouse into it from Worthington street as soon as repairs have been made. Two fine offices and a storeroom will be fitted up on the second floor and an elevator will be put into the block. The property has a front of 50 feet, is 70 feet deep, and the block is three stories high. The two stores and the third story will be rented. The repairs will hardly be completed before the middle of September.—Springfield "Republican."

—Carl Hansen, a Swede, 25 years old, who says he is one of the proprietors of the "Waverley Magazine," was complainant in the Yorkville Police Court on Saturday against M. M. Jansen, a piano maker, whom he charged with assault. Hansen and Jansen roomed together at 26 Prospect place, and some time ago Hansen lent Jansen \$35. Hansen told this to someone in the house and it was repeated to Jansen, who, it is alleged, gave Hansen a severe beating. When Justice Murray tried to settle the case by ordering Jansen to pay Hansen the \$35 Hansen objected, saying that he did not want the money, but wanted satisfaction. The case was adjourned to give Jansen an opportunity to settle with his creditor.

—Frederick Gretch, of Brooklyn, N. Y., has secured a patent on an improvement in banjo construction. This invention provides a means whereby the brackets usually employed on a banjo head may be dispensed with, and the neck may be secured to the head in such a manner as not to weaken but to strengthen the head, with the object of lessening the cost and improving the quality of the tone. A sounding plate with a central opening constitutes the bottom of the head, to the under surface of which the neck is secured, while a clamping band encircles the body band, resting on the sounding plate, the clips engaging the clamping band being passed through the sounding plate and being provided with adjusting or locking devices.

—WINONA, Minn.—When Lena Weinberg, for 30 years housekeeper of the old Huff House, committed suicide nearly two years ago a sensation was caused by the discovery after her death of about \$12,000 in gold coin stowed away under false bottoms in her trunks. With this money she was about to return to her native land, Sweden, and had shipped the trunks to Baltimore, but in a moment of insane frenzy took her own life just as the time arrived for departure. The money was paid over to her heirs in Sweden.

A sequel now turns up scarcely less interesting than the initial. On Saturday evening her executor, E. A. Goedtz, had his attention drawn to an old piano stool that had been used by the woman, and taking it to pieces there was found a further sum of \$13,000 in gold, which the miserly housekeeper had evidently stowed away. There are various theories as to where she obtained so much money, one of which assigns the real ownership to Colonel Cockerell, the former proprietor of the Huff House. It is probable that a lawsuit will follow.—New York "Herald."

We understand that the stool was originally purchased from S. Grollman & Sons, and that it was because of its evidently durable qualities that Lena selected it as the repository of so much money.

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¹⁴ Table A. Table B shows the progression elevation of the diapason in different countries. These two tables were drawn up by Messrs. Despretz and Lissajous, members of the commission.

¹⁵ Messrs. Triébert, Buffet and Ad Sax, makers of wind instruments; Mr. Cavaille-Coll, organ builder; the representative of Mr. Erard; Messrs. Pleyel-Wolff and Henry Herz, piano makers; Mr. Alexandre, maker of the organ melodium, and Mr. Willaume, maker of stringed instruments.

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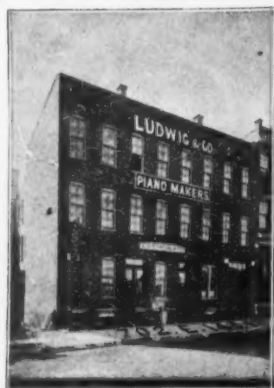
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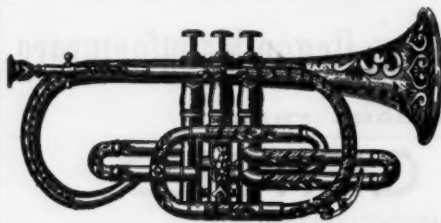
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PIANO HARDWARE,
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Wilcox & White Catalogue.

THE Wilcox & White Organ Company's catalogue, bound in a handsomely embossed cover, contains this list of general distributing agencies:

Chicago..... Lyon, Potter & Co.
Atlanta, Ga..... Freyer & Bradley Music Company.
Boston, Mass..... The Oliver Ditson Company.
St. Paul and Minneapolis..... W. J. Dyer & Brother.
Portland, Oregon..... Wiley B. Allen & Co.
San Francisco..... F. W. Spencer & Co.
Baltimore..... Otto Sutro & Co.
Philadelphia..... F. A. North & Co.
Pittsburgh..... E. G. Hays & Co.
Omaha..... Max Meyer Music Company.
Richmond, Norfolk and Portsmouth..... Hume, Minor & Co.
Dallas..... Will A. Watkin Music Company.
Nashville..... R. Dorman & Co.
Cincinnati..... Rudolph Wurlitzer & Co.
Buffalo..... Denton & Cottier.
Sydney, Australia..... 209 A Clarence.
London, England..... 143 Holborn Bars.

To which should be added the name of Hardman, Peck & Co., of New York, who, as already stated, have taken the agency for this city and vicinity, and who in addition control a large portion of the country where the Hardman piano will be sold in conjunction with the pneumatic symphony. The best description of a Symphony organ that we can present to our readers is that embraced in the catalogue, which we here reproduce:

The Symphony is about the size of the ordinary reed organ, but its mechanism is far more comprehensive. Instead of the usual number of reeds it has six full sets of five octaves each, no two of them being of the same tone and timbre, each set being distinct and unlike any of the others.

The construction of the action is unique, as instead of being placed under the keys it is placed in the rear of the keyboard. This upright position of the action insures volume and power of tone, and a directness of expression which must impress everyone interested in music and in the perfection of musical instruments. A singular result of this construction is that the board at the back of the action is placed in such a relation as to perform the office of a sounding board.

The entire mechanism is a most successful scientific device, as it serves to augment the currents of vibration and renders them in the highest degree resonant and pervading. The body of tone that can be produced under proper manipulation of the keyboard and the bellows will undoubtedly surprise every listener. At the same time there is nothing complex in the construction of this instrument, as it is operated just as easy as any other organ. It is in all respects a practical organ.

Each set of reeds is distinct, but at the same time is susceptible of combinations which enable the player to produce orchestral effects which are perfectly surprising in their totality. These peculiar effects and the intermingling of solo passages, together with the results that can be produced with the proper use of the bellows and the swell, are so similar to reduced orchestral effects that the organ has been named the "Symphony" organ.

The case is of solid black walnut and elegantly designed, rich and massive carvings, with French walnut panels, and is suitable for either parlor, Sunday school, lodge and for the use of professional musicians.

With the exception of the tremulant every stop operates a different set of reeds, and the performer can draw any stop with the assurance that the special effect desired will be obtained. Endless combinations can be obtained by persons at all skilled in the art of registration in organ playing.

Probably the following testimonial is among the most valuable indorsements ever received by the Wilcox & White Organ Company. The remainder of the catalogue is made up of the usual descriptions and illustrations of the various styles of organs and a cut and specifications of their independent foot pedal attachment which can be applied to any organ:

MERIDEN, Conn, April 7, 1891.

Messrs. Wilcox & White:

MOST ESTEEMED SIRS—It gives me great pleasure to extend to you my highest indorsement as regards your instrument, which I had the pleasure to play and test yesterday. It recommends itself in every respect, not alone by its full, fine, and well balanced tone, but also by its extraordinary fine and scientifically well regulated register.

XAVIER SCHARWENKA.

—Mr. Albert Ascher has resigned his position as salesman with the New England Piano Company, of New York. Mr. Ascher is a man of lifelong experience in the retail piano business in New York, and we hope to be able to announce that he has made an important connection in time for the fall trade.

A Novel Testimonial.

HERE is a species of rodent testimonial which is issued by Benj. Curtaz & Son, of San Francisco. We doubt if they are able to produce the original, but we are glad to indorse the sentiments expressed in it:

The Tale of a Mouse.

"I, as a simple mouse, hold no position in the giddy world of animals that surrounds me; yet still, as my tail is long, I insist upon a hearing. A mouse usurps the privilege of going pretty nearly everywhere, at any time, always, of course, omitting the sacred understanding of the fairer sex. How is it they are so frightened of us is a question I have often argued with other mice; but, as I said, I would a tale unfold. Here it goes:

"One night I had been ousted from a warm nest, where my wife and myself proposed to stay all the winter, by a hard hearted servant girl, who I had long suspected of knowing our hiding place. Oddly enough, we had to remove to the drawing room, a place barren of food, save when one of the young ladies of the house left a piece of chewing gum glued to the mantel, and this was tough and unwholesome eating. A home we had to have, and my wife, who was always musically inclined, proposed the piano. It was a trifle too noisy a place for my fancy, but, as she insisted, I volunteered to gnaw a hole through it, but found it tough work, as the independent iron frame and solid wood resisted my efforts. The gas had been left burning, and, though I can see pretty well in the dark, I am thankful it was. Cautiously I surveyed the premises, when my dazzled vision gradually read the magic word STECK. I told my waiting wife that sacrilege was not included in my list of crimes, and we wintered in an adroitly made nest in a velvet lounge.

"I tell this simple tale to let the world know that even mice respect a Steck piano. We never repented our virtuous decision, for night after night we were lulled to sleep by its dulcet notes, its perfect tone and the very soul of music which seemed to dwell in its touch."

Another Snap Scheme?

A CIRCULAR has been sent to us emanating from "The Imperial Piano Company," of Philadelphia, with the address 2215 to 2219 North Eleventh street. The contents of the circular suggest that the plan for disposing of goods is much of the same piece as that of the Sylvester Piano Company, which fake institution THE MUSICAL COURIER exposed some months ago, and in which exposed it was followed by the Philadelphia "Times." A strong pretense of legitimacy is given to this last scheme by their statement that they have a factory, but later on they state that the total idea is to sell a cheap piano at \$120 on weekly instalments of \$1.

Upon the face of the circular the idea is stamped that it is an illegitimate transaction, calculated to lead ignorant persons into the purchase of a worthless box called a piano at the ridiculous price of \$120. When the good people of the City of Brotherly Love have had sufficient experience with such snap schemes to learn that they can't buy gold dollars for 25 cents they will run such people as those conducting the "Imperial Piano Company" out of town and will buy their instruments of legitimate dealers or go without. In no city in these United States can a piano be bought upon more advantageous terms than in Philadelphia, and perhaps this leniency may have something to do with the untimely prosperity of the Imperial and Sylvester frauds.

Here is the circular itself, and we would suggest its careful perusal by Philadelphia piano men, in order that they may explain to their customers the ridiculous side of the matter:

Now, you have all wanted a piano, but the enormous price attached to them makes it almost impossible for a person in moderate circumstances to obtain one. We are the originators of a method by which you can secure a beautiful upright piano on the instalment plan, at the same time reducing the cost to almost one-tenth if bought of a piano dealer for cash.

We wish to state here, before going further, that our system and plans are far superior to any now in existence, as we give every member the same chance, no matter whether he is in the first or last class, as you will very readily understand by reading our method. We extend a cordial invitation to all to visit our factory and see our pianos under construction.

We wish to state that when we invite you to our factory we mean factory, and not to a store to see a stenciled piano. Perhaps you do not understand us by stenciled pianos; we mean pianos of inferior manufacture

and sold to any person with any name on them that they wish. We mention this because we expect opposition and infringers on our system, but to become convinced call and see for yourself.

Our Method.

We form classes consisting of 120 members, which are enrolled in the order of their reception, each receiving a certificate of membership, for which he pays \$1 and a weekly assessment of \$1 until his certificate matures, which we calculate will not be over 40 weeks. Each class formed is independent of the others, from which one certificate will mature each week, the lowest number maturing first, and for each certificate maturing and probable lapses we add new members to the class, thereby keeping them constantly filled.

Consequently we get \$120 for every instrument, and as we manufacture our own pianos, we simply make the difference between the cost of production and the selling price. Any person of ordinary intelligence can see in a moment that it is purely a business transaction by which we are assured of selling a certain number of pianos per week at small profit rather than wait for customers to come and pay fancy prices.

We have calculated on the lowest number of lapses, and to practically illustrate our plan we will take number 120, the highest a member can be in a class. Estimate one certificate matured each week and an average of two lapses or forfeiture of standing, which constitutes a lapse in your favor, and you will find that you will have your piano for \$40. Other associations claim that from five to eight lapses a week in 50 is a small percentage. So that you can see that from our low percentage of two out of 120 that you could not possibly make a better investment. Now, a greater number of lapses would naturally make your certificate mature so much sooner. Let us look at it this way. Suppose you were in a class of persistent members and there were no lapses and you pay the full amount, \$120, you would still have the worth of your money, because we claim that the piano cannot be duplicated for price and quality. Now, to show you that we mean business and are here to stay, we guarantee to deliver the piano to you, should you have to pay more than the \$40, when you have made your 40th payment, continuing to meet your assessment until your certificate matures.

We also guarantee that as our business increases to the extent that we can do so profitably, we will reduce the membership of the classes to the smallest number possible for us to sell pianos at a profit.

We have no fear of ever being called upon to deliver a piano to any person whose certificate has not matured up to that time, for experience has demonstrated the fact that in the ordinary course of events a certain percentage of persons will either drop out or fail to keep up their weekly payments. This is not taking advantage of the careless or necessitous, but it is an inevitable law by which the persistent person realizes a large profit over the amount invested.

Membership.

To become a member apply to any member or agent of the company, who will present a blank for signature and to whom you will pay an initiation fee of \$1, which is the only amount to be paid to any person other than our authorized collectors, or send in your name with address where collections can be made, with \$1 for initiation fee. Your name will be enrolled and certificate mailed you. Any member failing to pay the assessment when due shall forfeit their standing and will have lapsed.

Persons who have ever bought a piano on the instalment plan, or have paid the price of one in rent, can very readily see the advantage of our method and recommend them to their friends.

We guarantee to deliver the piano in two weeks or less from time the certificate matures. We make this proviso because in this business there are unforeseen delays which sometimes prevent the finishing of instruments to the satisfaction of all concerned.

Once more inviting all to our factory, we remain, respectfully,

THE IMPERIAL PIANO COMPANY,
2215 to 2219 Eleventh street, Philadelphia, Pa.

Herrburger-Schwander.

Mr. Joseph Herrburger, Jr., Admitted to the Firm.

THROUGH Messrs. William Tonk & Brother we are informed that on July 1 the firm of Herrburger-Schwander, of Paris, admitted as partner Mr. Joseph Herrburger, Jr., and the style of the firm hereafter will be Herrburger-Schwander & Son.

Mr. Herrburger, Jr., who has visited these shores a number of times and who is well known among piano manufacturers, has for all practical purposes been a partner for some time past, and his formal admission was only a matter of time.

The firm under the new style will continue the manufacture of the celebrated Schwander action with its usual, if not increased, vigor.

Success to the new firm, and particularly to its new partner!



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FOR TEACHING PURPOSES.

PIANETT

4 Octaves, full iron frame, check repeater action, best wire strings, regulation for putting the Pianett high and down to suit every player, children or grown up people.

POWERFUL TONE.

STRONG BUILD FOR ANY CLIMATE.

Black case, richly engraved and gilded, double candlesticks. With Top about 3 ft. 9 in. high, 2 ft. 11 in. long, 1 ft. 7 in. deep; without Top, about one foot lower. Highest stand with Top about 4 ft. 9 in. Price from \$25 to \$40, including packing; free delivery Hamburg or Bremen.

WHOLESALE WANTED.

A WELCOME FOR MANY THOUSAND FAMILIES.

Sole Manufacturers, H. PETERS & CO., Leipsic, Germany.

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—MANUFACTURERS OF—
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636 and 638 TENTH AVENUE, and 452, 454, 456 and 458 WEST 46th STREET,
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Fine Piano Varnishes,

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PIANOFORTES.

These Instruments have been before the public for
nearly fifty years, and upon their excellence alone
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UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALLED in Tone,
Touch, Workmanship and Durability.

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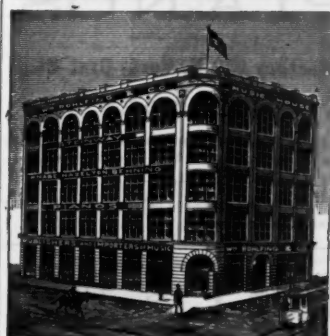
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THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

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NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as
 Madame DE GONI, Mr. WM. SCHUBERT, Mr. S. DE LA COVA, Mr. H. WORRELL, Mr. N. J. LEPKOWSKI,
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 but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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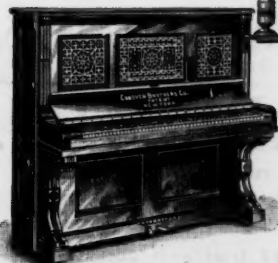
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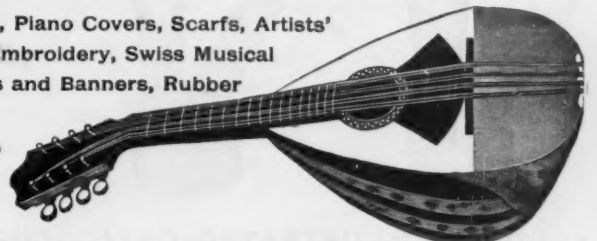


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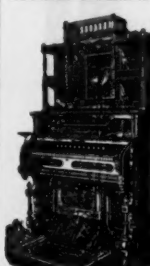
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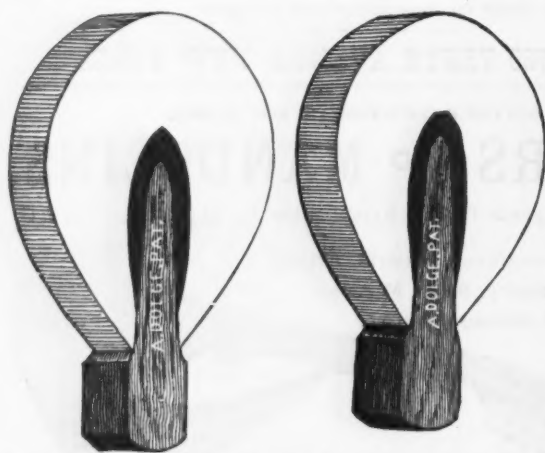
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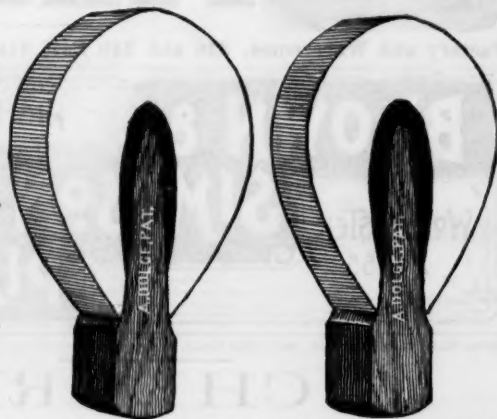
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